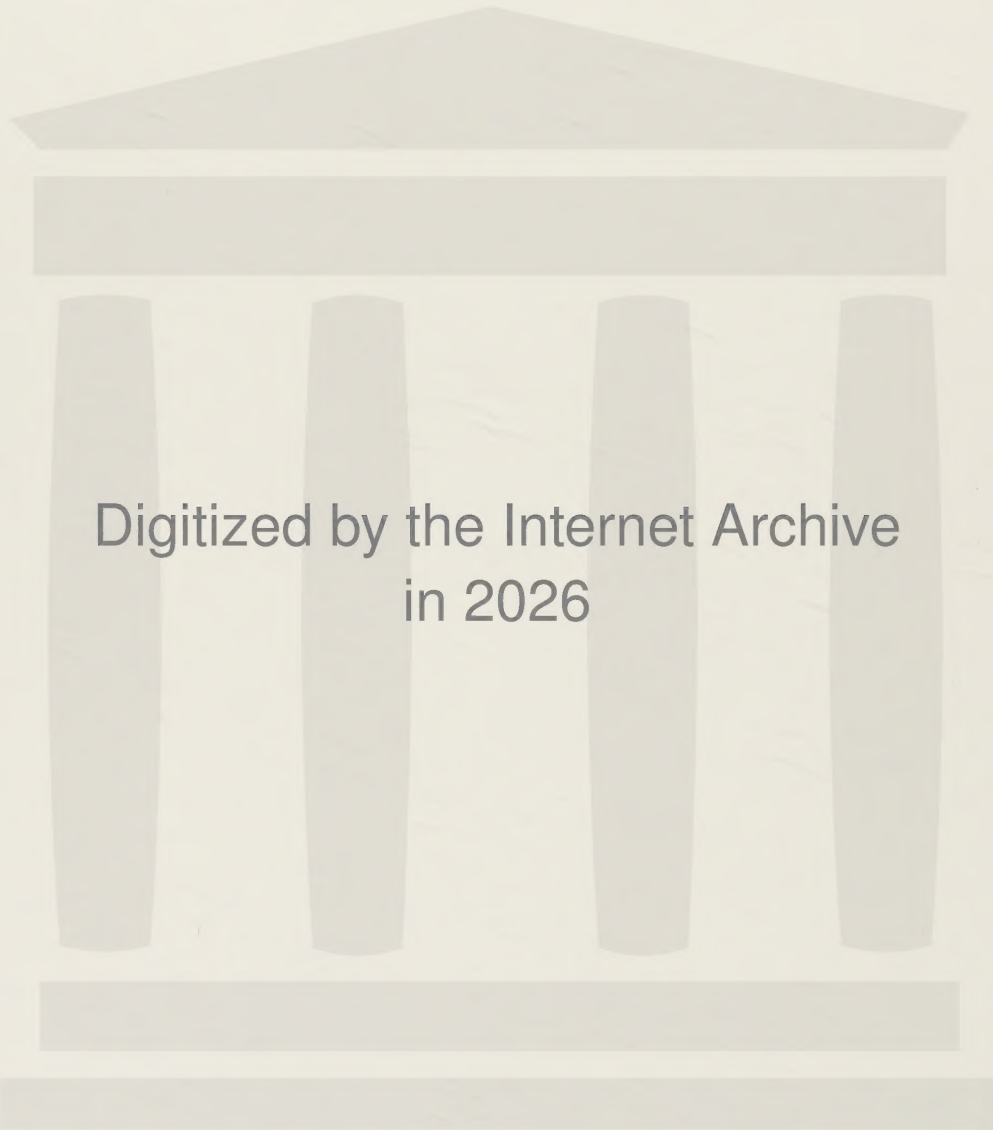


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Institute of Contemporary Art, Inc.
Boston

Images of the Modern Dialogue

1890-1980



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Institute of Contemporary Art, Boston
November 9, 1982 – January 8, 1983

Toledo Museum of Art
March 6 – April 24, 1983

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hibit *Art and Dance: Images of the Mod-
ern Dialogue, 1890-1980* is available
separately from the Institute of Contem-
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Foreword

The series of exhibitions, performances, and screenings that make up *Art and Dance* represents far more than another slice through the corpus of modernism. This juxtaposition of art works and critical theory has been organized to explore the specific though far-reaching effects of the concerns shared by artists and choreographers of this century. Part of the difficulty of grasping the essence of modernism and the emergence of postmodern art is the complex business of understanding such interactions.

Art and Dance had its genesis in conversations among ICA Curator Elisabeth Sussman, art historian Marianne Martin, and dance historian Iris Fanger. Their initial plans for an exhibiton have grown into a program which includes a film series, two world premier dance/installation works conceived specially for the ICA space, and, of course, the exhibition *Art and Dance: Images of the Modern Dialogue, 1890–1980*. For conceiving and organizing this project, these three deserve praise and gratitude.

I would like to extend my gratitude to the exhibition's Curatorial Coordinator, Jane Lempereur, for her tireless attention to detail and her unflappable spirit throughout the organizational process. Her contribution has been of immeasurable value. ICA Curator/Registrar Gillian Levine has ably handled the complexities of the loan request and shipping procedures. Bob Reily, former ICA Installation Coordinator, also contributed significantly during the nearly three years that this project has been in development. Finally, the ICA staff, especially Cindy Stone and Shawn McGivern, must be acknowledged for their less visible though equally important contribution to the process. From former Development Director Melissa Carey through Business Manager Nancy Wright, and perhaps most notably office jack-of-all-trades William Simpler, who coordinated much of the manuscript preparation for this volume, thanks are due for their contributions, which have been critical to the realization of the project. Our gratitude for their help in the production of this exhibition and accompanying publication we extend to Peter Kemble, Sylvia Steiner, Cynthia Ware, Claire Calcagno, and Katie Flanagan.

Financial support for the initial research phase of this exhibition was provided by a grant from the National Endowment for the Humanities. Specific support for this exhibition series was provided by grants from the National Endowment for the Arts, the Massachusetts Council on the Arts and Humanities, the Capezio Foundation, and a major grant from the General Cinema Corporation, the corporate sponsor of *Art and Dance* throughout the exhibition's national tour.

We are honored to have the participation of the Toledo Museum of Art in this project.

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Preface

It is a commonplace that the visual arts and dance have experienced an unprecedented popularity during the past ninety years or so. Yet their almost equally notable kinship has largely been ignored. There has also been a growing appreciation of the artistic decors that have accompanied dance productions, particularly those commissioned by Sergei Diaghilev for his Ballets Russes. In general, these decors have been viewed only on their own terms, disregarding the fundamental dialogue between the media of which they are the most obvious public manifestation.

This exhibition has set itself the task of highlighting some of the most significant instances of the various types of relationships between art and dance since about 1890 to the present. It is hoped that these examples will suggest that the two art forms not only shared a number of central concerns and benefited from explicit or implicit give-and-takes, but, more subtly, that a lofty idea of “the dance” and its more general equivalent, “rhythm,” formed an artistic paradigm for a large portion of modernism.

An exhibition like this one, which attempts to cross the borders of disciplines, is, of course, subject to a number of limitations and dangers that the organizers have sought to bear in mind during its preparation. Among these is the need to respect the basic differences between the performing and the plastic arts, in spite of increasingly deliberate attempts by both media to break down their traditional limits. The emphasis on dance at the exclusion of the parental theater may seem arbitrary at first, especially in view of the intimate and ancient links between the stage and the visual arts. But during the period considered here, dance in its various guises was frequently seen as the foundation of all theatrical arts.

The difficulty of evoking the three-dimensional ambient and the elusive performance within it is an even greater obstacle that continues to challenge the curators and designers of exhibitions dealing with the arts of the theater. It must be remembered that *Art and Dance* is not devoted to some of the theatrical arts, but is concerned with the dialogue between the visual arts and dance. Of necessity and by choice the accent was thus placed on the visual arts, although attempts at a balance in the representation of the two media have been made by the inclusion of photographs, films, video, dance notation, and live performances.

The exhibition does not aim in any sense at an historical overview, although it is hoped that it will stimulate more detailed studies from this perspective. A determined effort was made not to compromise the goal of presenting a highly selective, visually distinguished ensemble that would document the point of view from which both modern art and, by extension, dance are here perceived. Finally, it should be mentioned that although music and poetry played an important role in the discourse between the two media, their presence, with few exceptions, can only be pointed out, not visually documented.

This exhibition began in a casual conversation nearly four years ago, but it owes its realization to a great many individuals to whom the organizers wish to extend their sincere thanks. David A. Ross, ICA Director, lent crucial support to the implementation of *Art and Dance* and helped shape its presentation conceptually. For their help in matters related to research and the

obtainment of loans, the organizers wish to also thank the people included in the list of acknowledgments.

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Marianne Martin
Elisabeth Sussman

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Nicole Wildt
Hans Maria Wingler
The late Hannah Winter
Dagmar Wünsche

ART & DANCE

Note: Dimensions of works illustrated here are given in inches, height by width by depth. Dimensions and other catalogue information are omitted from captions for works not included in the exhibition.



Henri de Toulouse-Lautrec, *Miss Loie Fuller*, 1893. Color lithograph, $14\frac{2}{16} \times 10\frac{1}{4}$. The Art Institute of Chicago



John Sloan, *Isadora Duncan*, 1911. Oil
on canvas, $32\frac{1}{4} \times 26\frac{1}{4}$. Milwaukee Art
Museum (gift of Mr. and Mrs. Donald B.
Abert)



Morgan Russell, *Synchrony to Light*,
1913. Oil on canvas, 13 × 9½. Los
Angeles County Museum of Art (gift
of Mr. and Mrs. David E. Bright)



Kees van Dongen, *Souvenir of the Russian Opera Season*, 1909. Oil on canvas, 21 $\frac{1}{4}$ $\times$ 25 $\frac{1}{2}$. National Gallery of Canada, Ottawa / Galerie Nationale du Canada, Ottawa



Francis Picabia, *Star Dancer and Her School of Dance*, 1913. Watercolor, $21\frac{7}{8}$ × $29\frac{7}{8}$. The Metropolitan Museum of Art, New York (The Alfred Stieglitz Collection, 1949)



Fernand Léger, *La Création du Monde: Décor*, 1923 (for the Ballets Suédois).
India ink and gouache on paper, $16\frac{9}{16}$ × $22\frac{5}{8}$ (Private collection of Bob Guccione and Kathy Keeton, New York)



Franz Kline, *Queen of Hearts: Backdrop*,
1960 (for the Merle Marsciano Dance
Company). Mixed paint on canvas, 240
× 210. Galerie Maeght

Modern Art and Dance: An Introduction

Marianne Martin



Georges Seurat, Study for *Le Chahut*,
1889-1890

Dance and the visual arts have evolved in close association from early times. Architects, sculptors, and painters created theaters, stages, sets, costume, and choreography, working on intimate artistic and personal terms with dancers. Dancers provided an almost continual inspiration, model, and subject in painting and sculpture.

During the last third of the nineteenth century this interaction became increasingly deliberate and intense. There appear to have been many reasons for this change, but in general it was tied to the Romantic reevaluation of antiquity and to the attendant search for new symbols and forms expressive of the perpetual transformation of the creative self. In the visual arts the resulting rejection of traditional notions of subject matter and content led to a quest for new ways and means of conveying the temporal passages of the psychobiography of man. Music, the least discursive of the arts, came to be regarded by many aesthetic spokesmen as the ideal artistic form, which painters and sculptors sought to evoke with suitable visual means during the latter part of the century. Not unexpectedly, dance was soon added to and even replaced music as paradigm, and the Symbolist poets, especially, considered it an equally if not more preverbal artistic expression. Mallarmé's famous words summarized the attitude of his numerous disciples: "Dance is the visual embodiment of the Idea . . . the dancers' bodies appear only as rhythm on which everything depends for him who understands."

Undoubtedly, the teachings of Nietzsche, as set forth in *The Birth of Tragedy* (1872) and the later *Thus Spake Zarathustra* (1883–84) reinforced the preoccupation with dance during the decades that straddled the turn of the century. However misconstrued, Nietzsche's thought was at the base of efforts in various media to express the exalted nature of dance. Indeed, for almost fifty years Zarathustra's First and Second Dance Songs haunted a veritable army of poets, dancers, and plastic artists already intoxicated with the heady Dionysian words of *The Birth of Tragedy*. Here Nietzsche had spoken of a godlike dancer who by means of his ecstatic gestures "becomes a work of art [and in whose transport] the productive power of the whole universe is manifest[ed]."

On a more earthy level one must not forget the phenomenal popularity of ballroom dancing. The Viennese waltz and the polka had become an international pastime during the nineteenth century, to be challenged after 1900 by exotic imports from North and South America. Non-Western, originally ritualistic dance forms were also being discovered through foreign travel and performances by visiting troupes at the rapidly multiplying world's fairs and cabarets. All of these generated strong stimuli for restless artists.

Health and hygienic reforms leading to the development of Swedish gymnastics and the discarding of the corset and other confining clothing contributed to the popularity of physical fitness in general and of dance. The revival of the ancient Olympic games in 1896 bracketed many of these cultural and hygienic ideals on a grand international scale. Meanwhile, erudite and more scientific support for the preoccupation with dance came from the writings of Darwin and Spencer, which were eagerly received in intellectual cenacles and artists' studios. Darwin's important biological study of behavior, entitled *The Expression of the Emotions in Man and Animals* (1872), examined seemingly

spontaneous bodily symbols of emotions. Together with its splendid supporting photographs by the famous Reijlander, this book provided much ammunition for the increasingly severe attacks on the often mechanical, formalized movements of the classical ballet and unwittingly prepared the way for the so-called modern expressive dance. Darwin built, of course, on a long line of older and contemporary physiognomical and anatomical studies going back at least as far as Lebrun, Lavater, Bell, and others. Not unexpectedly, his scientific insights into “unconscious bodily gestures” paralleled and corroborated Realist tendencies in the plastic arts, as is indicated by Degas’s youthful wish “to give the same kind of expression to the face [of his subjects] that one gives to the body.”

Spencer, on the other hand, contributed an all-embracing notion of “rhythm” which quickly filtered into the various art forms as a fundamental organizational and expressive principle and facilitated the interaction between dance and the visual arts. In his *First Principles* (second enlarged edition, 1869), Spencer posited rhythm as a universal attribute of all realms of nature, seeing it as “an inevitable corollary for the persistence of force.” This handy new metaphor for the mysteries of the universe coincided fortunately with much more exacting historical and analytical studies of rhythm in poetry and music as carried out by scholars like Westphal, Lussy, and their heirs Riemann and, most significantly Jaques-Dalcroze, the founder of eurythmics (*la rythmique*), of whom more will be said later. But Spencer’s picturesque general “principle” of rhythm had an enduring appeal. As “The Great Rhythm” it became for Elie Faure in 1930 the basis of all artistic endeavor.

✱ Degas is one of the first major modern artists and without question the best known to look at dance in a profoundly searching way. The reasons for his near obsession with this medium are still in need of exploration; but it is clear that the formal and contextual aspects of the dance were of paramount importance to him. Degas seems above all to have wanted to represent his own convictions about art and the artist via the various aspects of the dance. Thus Degas’s vision of the dance offered revelations about his ambivalent attitudes toward the cultures of the past and the present as well as allusions to the ideals and paradoxes that these two temporal poles possessed in his eyes. It also included the suggestion of time, that is, movement, in a static medium by means of spatial and other formal devices that circumvented many aspects of Renaissance perspective. It led, as mentioned earlier, to the representation of expressive bodily gesture as well as to a reexamination and confirmation of Greek notions of movement and grace as they survived in the contemporary classical ballet. Ultimately, his vision appears to have meant a transcendence of the here and now, a glimpse of an unrealized and unrealizable ideal, as is suggested in his sonnets and late dance images.

With few exceptions, Degas remained loyal to the classical ballet, which was attached to the stuffy, official Paris opera. Other painters, like Seurat and Toulouse-Lautrec, were drawn to the newer cabarets, in which they could experience a more uninhibited atmosphere and type of dance that better suited their temperaments and artistic needs. Seurat’s *Le Chahut* (The Can-can) of 1889–90 conjures up the spell that this titillating dance cast over the night



Loie Fuller. Harvard Theatre Collection
(from the bequest of Evert Jansen
Wendell, 1918)



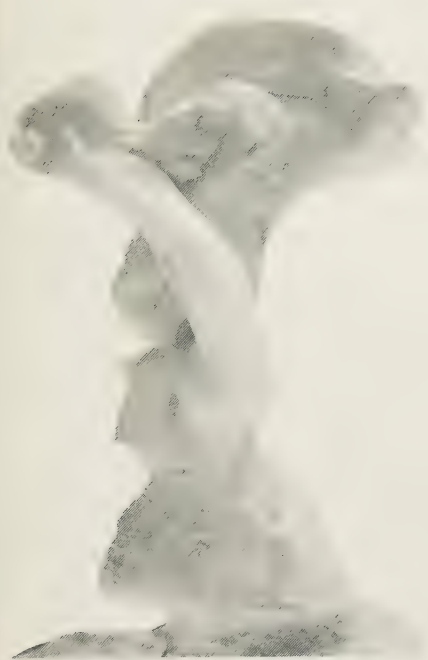
Henri de Toulouse-Lautrec, *Miss Loie Fuller*, 1893. Color lithograph, $14\frac{2}{16} \times 10\frac{1}{4}$. The Art Institute of Chicago

life of Paris as well as other cities on the European continent at the turn of the century. The judiciously divided color that the artist applied with small pointillist brush strokes was, in the eyes of his contemporary apologists, the counterpart to “poetic rhythm” and a “thousand dancing sequins,” evoking, together with the ingenious two-dimensional design, the movement and sound of these high kickers. Yet one also senses a disquieting tension between the severe artistic principles on which this composition is built and the mock orderliness of the performers, a tension obviously not present in the numerous light-hearted posters advertising such performances. Seurat was seemingly measuring these technically unconventional but disciplined performers in terms of the classical ideals that nourished his own art, and the resultant picture communicates an ambivalence not dissimilar to that which burdened Degas. Had Seurat’s tragically short life lasted but one more year, to 1892, he would have been able to see the dances of the American Loie Fuller at the Folies-Bergère. Her innately grand sense of theater embraced revolutionary concepts of staging that included extraordinary lighting effects based on color principles similar to Seurat’s. These, together with her generalized and insubstantial spatial gestures, which were achieved by means of carefully calculated manipulations of her diaphanous draperies, might have provided him with a more harmonious modern image and metaphor for the restlessly changing spirit of art.

Toulouse-Lautrec recorded Fuller’s 1893 performances in a remarkable series of lithographs. Although his image of the dancer is unflattering to her as a woman, he daringly renders her floating, seemingly countergravitational appearance by means of a conceptual flat shape sprinkled with glittering metallic dust. In order to do justice to the changing light effects that Fuller worked out with her electrician for these dances, Toulouse-Lautrec produced a series of fifty differently hued prints that form a provocative analogue to Monet’s roughly contemporaneous series of shimmering haystacks and the facades of Rouen Cathedral, in which light itself performed the dance of time.

As Frank Kermode and the recent Fuller exhibition at the Virginia Museum, Richmond, made abundantly clear, Fuller epitomized the spirit of Art Nouveau in its ephemeral Symbolist aspects. To her many literary admirers she represented “the Symbol of Art itself, a fire above all Art itself, a fire above all dogmas.” A deluge of small and large *objets d’art* likewise celebrated her novel artistry. But, as we shall see, it is often forgotten that Fuller’s genius remained meaningful and challenging to a younger, still more radical generation of artists.

Dance figured significantly in the work of numerous other prominent artists of the later nineteenth century, such as Gustave Moreau, Arnold Böcklin, and Edvard Munch. Neither of these three painters referred directly to any specific dancers, and each in his different way used this subject primarily for its thematic potential. Thus stress was placed not on the technical or formal aspects of either medium, but on the symbolic force and the usually inevitable evil outcome of the self-abandon inherent in the primal dance instinct. Although the Romantic pessimism and mysogyny of Schopenhauer are at the root of Moreau’s numerous portrayals of the biblical dance of Salome (the first exhibited in 1876), his exotic, sensuous vision prefigured by many years



Théodore Rivière, *Loie Fuller: Lily Dance*, 1898. Marble, 16 × 17 × 9. The Fine Arts Museum of San Francisco (gift of Mrs. Alma de Bretteville Spreckels)

the extremely popular danced versions of Salome around 1900. These performances introduced enormous audiences in this country and abroad to the artistic possibilities of nonclassical dancing, especially when this subject was interpreted by Loie Fuller or Maud Allen. Picasso's drypoint *Salome* of 1905 vividly recalls both the thrill of such dances and Moreau's unforgettable images.

Hindsight also allows us to observe that the Dionysian vehemence of Böcklin's representations of bacchanalian revels anticipated the more experimental and wilder dance pictures of Emil Nolde and of some of his German and French Expressionist contemporaries as well as Mary Wigman's first independent dance efforts around 1914. The underlying idea of Munch's great proto-Expressionist *Frieze of Life* cycle is summarized in its key panel, the *Dance of Life* (1899–1900). Although Munch's representation harks back to the medieval Dance of Death, his projected series of "Motifs from the Life of a Modern Soul" had its genesis in a Parisian dance hall. As he watched the dancing, embracing couples the hopelessness of the encounter between men and women was once again forcefully brought home to him. It is noteworthy



Pablo Picasso, *Salomé*, 1905. Etching, 15 ³/₄ × 13 ³/₈. Boston Public Library, Print Department

that in the mural decoration for the oval "Festsaal" of his Berlin Kammer-spiele theater that Max Reinhardt commissioned from Munch in 1906, the painter recreated the *Frieze of Life* cycle in a formally much more unified manner. Is it possible that Isadora Duncan's fluid choreography and the dancing ensembles of her students, presented just then to the Berlin public, left a mark on Munch's reconsideration of his original cycle?

Of equal if not greater consequence in the dialogue between art and dance during the later nineteenth century were the art of Auguste Rodin and Ferdinand Hodler and the views of François Delsarte, Emile Jaques-Dalcroze, and Maurice Emmanuel. Probably no nineteenth-century artist was more concerned, consciously or unconsciously, with the expressive "choreography" of his forms than Rodin, as is compellingly evident in *The Burghers of Calais* (1884-86) and *The Gates of Hell* (1880-1917). As Elsen has pointed out, the initial idea for these grand ensembles derived from a round-like dance. In the final versions of either piece the artist's choreographic disposition of forms in space creates a novel kind of cohesiveness that supplants the more traditional modes of organization and hence the resultant meaning. Evidently, this aspect was not grasped by contemporary critics and still leads to attacks of his work as inchoate. Yet our era, familiar with the asymmetrical, seemingly random choreography of Cunningham and his dance and performance heirs, has no difficulty experiencing and even admiring Rodin's groups, which visualize

Edvard Munch, *Dance of Life*,
1899-1900





Auguste Rodin, *La Ronde*, 1883–1884.
Drypoint, $10\frac{1}{2} \times 8\frac{5}{8}$. Museum of Fine
Arts, Boston (gift of Mr. and Mrs. Peter
A. Wick)

his instinctive comprehension of dance—and, by extension, sculpture—as continuous motion in space.

No small part of the vitality inherent in Rodin's sculpture relies on the attention given to details of surface, to muscles, to position, and to the total gesture of the body. This concern is remarkably akin to the *System of Oratory* developed by the French singer François Delsarte (1811–1871). After losing his voice, Delsarte became the teacher and mentor of many of the stars of the Parisian stage, including Sarah Bernhardt, as well as the friend of many artists. His analytical system of oratory, or as he called it, “a semeiotics of gesture,” had roots in the Neoclassical dance and stage reforms of Noverre and Gluck as well as the physiognomic and anatomical studies of men like Lavater and Bell, referred to earlier. Delsarte's ideas were extremely influential in Europe and the United States, forming a point of departure for modern dance and acting reforms. (The effect of his gestural “semeiotics” on the visual arts still needs to be studied.) The parallels between Rodin and Delsarte are tantalizing, for both regarded gesture, in Delsarte's words, as “the direct agent of the heart . . . the fit manifestation of feeling . . . the spirit of which speech is merely the letter . . . therefore always anterior to speech, which is but a reflected and subordinated expression.”

That Rodin later became a sensitive observer and supporter of Isadora Duncan and Loie Fuller as well as of other dancers who employed a highly evolved bodily rhetoric, such as Sadda Yakko, Hanako, or the Cambodian,



Auguste Rodin, *Dance Movement "D,"* 1911. Bronze, dark green patina, 13 × 7 $\frac{3}{4}$ × 5. B. G. Cantor Collections, New York

Javanese, and Indian performers who visited Paris, is not surprising. And his grasp of the explosive genius of Nijinsky appears unsurpassed.

In contrast to the seemingly intuitive kinships between the gestural choreography of Rodin and Delsarte, two Swiss citizens, the painter Ferdinand Hodler (1853–1918), and the composer Emile Jaques-Dalcroze (1865–1950) developed their creative ideals from many common bases. These included works of the two French masters and suggestions arising from a close personal and professional association that began well before 1900. Their shared commitment to the power of rhythm became in the hands of Jaques-Dalcroze an exhaustive analytical translation of music into bodily movements. Hodler understood rhythm as a mystical principle indicative of a pantheistic, complementary unity between man and the universe. From the early 1890s he visualized this idea in powerful symbolical figure arrangements which were greatly admired by middle European and French spectators and in 1913 still elicited the enthusiastic approval of the Cubists' apologist, the poet Apollinaire. Majestic compositions like *Day* or *Truth* give testimony to his fully mature style and his indebtedness to Jaques-Dalcroze's teaching at the Geneva Conservatoire. They also show Hodler's and indirectly Jaques-Dalcroze's susceptibility to the unacademic gestures of Duncan, Fuller, St. Denis, and their numerous imitators and followers.

It is probably more than coincidental that at the very moment, in 1896, when Jaques-Dalcroze began to lay the foundations of his eurythmics teaching, Hodler produced a still somewhat stylistically derivative canvas entitled *Eurythmy*, and that there appeared in Paris a remarkable book by Maurice Emmanuel, called *La Danse Grecque*. The author, who taught at the Paris Conservatoire, had made a painstaking reconstruction of the lost art of Greek dance from extant vases and sculpture. He underlined that "the principle of eurythmy, the perfection of rhythm . . . in its more precious and essential quality . . . permeated all aspects of Greek life." Emmanuel admitted that although the term was frequently used by Greek writers, "their definition is not explicit," but maintained that it was close to "the principle of Opposition, as our old ballet-masters understood it . . . [namely] harmony in contrast." Some of Emmanuel's other conclusions read almost like Isadora Duncan's pronouncements, and one wonders whether this book came into her hands after she arrived in Europe. For instance, Emmanuel cherished the individual freedom of Greek dancers: "Fantasy was their first rule," he says; "our dancers misprize the childish play often shown in ancient art, the grotesque exaggerations of movements of the walk, the run, the leaps in place, turning by stamping, abrupt inflections and violent twists of the body forward, backward, sidewise, etc. . . . The goal was *free expression*, while ours rules out the unexpected. . . . Our dance has become less a language than an idealized decorative gymnastic. . . . The Greek dancer speaks with his entire body and the Greek spectator expected something other than to be pleased solely through the eyes."

Among the additional bonuses of Emmanuel's tome are the delightful chronophotographic analyses of movements used in the traditional ballet and in his reconstructed Greek dances. These plates were made by none other than his distinguished friend, the physiologist Etienne Jules Marey and the



Ferdinand Hodler, *Day*, 1900



Chronophotographic analyses of an *entrechat* in four by G. Demeny. From *La Danse Grecque*, Paris, 1896

Chronophotographic analyses of reconstructed Greek dance steps by E. J. Marey. From *La Danse Grecque*, Paris, 1896



latter's assistant, Georges Demy. Less well known is the fact that Demy continued his chronophotographic studies of disciplined professional body movements, which included those of violinists and Jaques-Dalcroziean gymnastic dances. It is widely recognized that chronophotographic researches like those of Marey and Demy stimulated subsequent painted analyses of motion by the Futurists and Marcel Duchamp as seen in pictures like Balla's *Rhythms of the Bow* (1912), Russolo's *Summary of a Woman's Motions* (1912), or Duchamp's *Nude Descending a Staircase* (1912). What has not been sufficiently recognized is the close interlocking of interests in scientific physiological and pedagogical inquiries, dance, and dance reforms with protocinematic, musical, and visual artistic concerns, all of which were seen as united by a continuum of rhythm explicitly announced in the title of Balla's painting.

The impact of a small number of American dancers, notably Fuller, Duncan, and St. Denis, on European cultural life before the World War I still seems startling. The combination of the undeniable genius and iron determination of these daring young women with their American freshness and cultural naiveté undoubtedly accounts for their surprising effect on the world of art at that moment. Yet, as we saw, their emergence was well prepared for in a general sense, so their message was quickly accommodated into the strivings of kindred spirits in the various media.

Although Duncan and St. Denis had been given a fundamental and liberating artistic orientation by the American disciples of Delsarte, their mature dance ideals and those of Fuller differed considerably and found different echoes in the visual arts. In general, the divergences between the work of Fuller, on one hand, and that of Duncan and St. Denis, on the other, resided in their attitudes toward the role assigned to the body itself in choreography. Fuller annihilated as much as possible of her physical presence and trans-

Giacomo Balla, *Rhythms of the Bow*, 1912



formed the stage into a seemingly weightless flux of colored silk, fulfilling Mallarmé's observations that "a danseuse is not a woman dancing, because she is not a woman and she does not dance," thus "abdicat[ing] . . . the human element or [demonstrating] the merging of the human and the inhuman."

Apollinaire, one of Mallarmé's younger admirers, seized upon this "abstract" aspect of Fuller's artistry and used it in his book, *The Cubist Painters* (1913), to characterize the work of Marie Laurencin and "an entirely feminine aesthetic . . . [of] painting" in general. He asserted that Loie Fuller "was the forerunner of the feminine art of today, for she invented the successive lights in which painting, dance, and grace were combined into what is justly called: the serpentine dance." The more general appositeness of his observations to some aspects of the Cubist and Futurist modes of vision is brought out in the next sentence: "In Laurencin the prophetic intellectual element in the work of . . . Picasso . . . [is] transformed into a wholly new pictorial element. Like the dance it is an infinitely gracious and rhythmical art of enumeration."

The phrase "rhythmical art of enumeration" is of special significance here. Neither the very macho Picasso nor the angry and verbally misogynist Futurists would have accepted Apollinaire's adjective "gracious" as a suitable attribute of their work. But the Spaniard's powerful *Nude with Drapery*, popularly known as *Dancer with Veils*, and the related *Dancer of Avignon*, both of 1907, as well as Gino Severini's dancer pictures, such as his *Yel-*

Man Ray, *The Rope Dancer Accompanies Herself With Her Shadows*. Aerograph and tempera, 1918. $15\frac{5}{8} \times 17\frac{1}{2}$. Mr. Morton G. Neumann, Chicago; photograph courtesy of the National Gallery of Art, Washington, D.C.





Pablo Picasso, *Nude with Drapery*, 1907

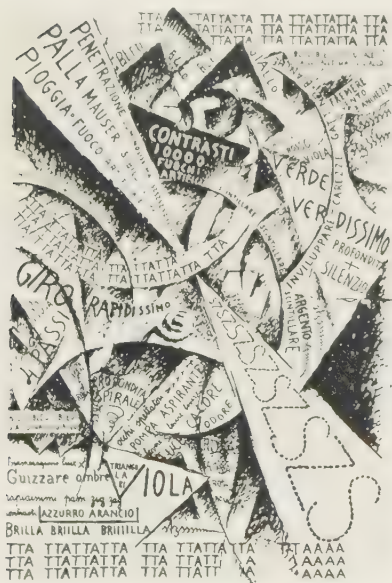
David Bomberg, *The Dancer*, 1913–1914.
Gouache, watercolor and pencil on
paper, $10\frac{1}{4} \times 7\frac{1}{8}$. The Museum of Fine
Arts, Houston (museum purchase)

low Dancers, or *Haunting Dancer* (1911), would qualify as instances of a “rhythmical art of enumeration.” Both Picasso works are examples of the dynamic female figures that the artist produced after the *Demoiselles d’Avignon* and are landmarks in his course toward still more conceptual, yet no less rhythmical, analytic Cubist constructions. Picasso probably did not intend to represent dancers in either picture; it is quite possible, however, that recollections of moving, translucent draperies, like those used by Fuller, served him in this and subsequent pioneering attempts at rendering the elusive flux of solids and voids that came to describe the interaction of the figure and its environment in mature analytical Cubist works. Daix had this in mind when he





Albert Gleizes, *Composition (for Jazz)*, 1915. Gouache on board, 28 $\frac{3}{4}$ x 28 $\frac{3}{4}$. The Solomon R. Guggenheim Museum, New York



Gino Severini, *Serpentine Dance (Sea = Dancer)*, 1914. Reproduced from *Lacerba*, vol. 2, no. 13 (July 1, 1914), p. 202

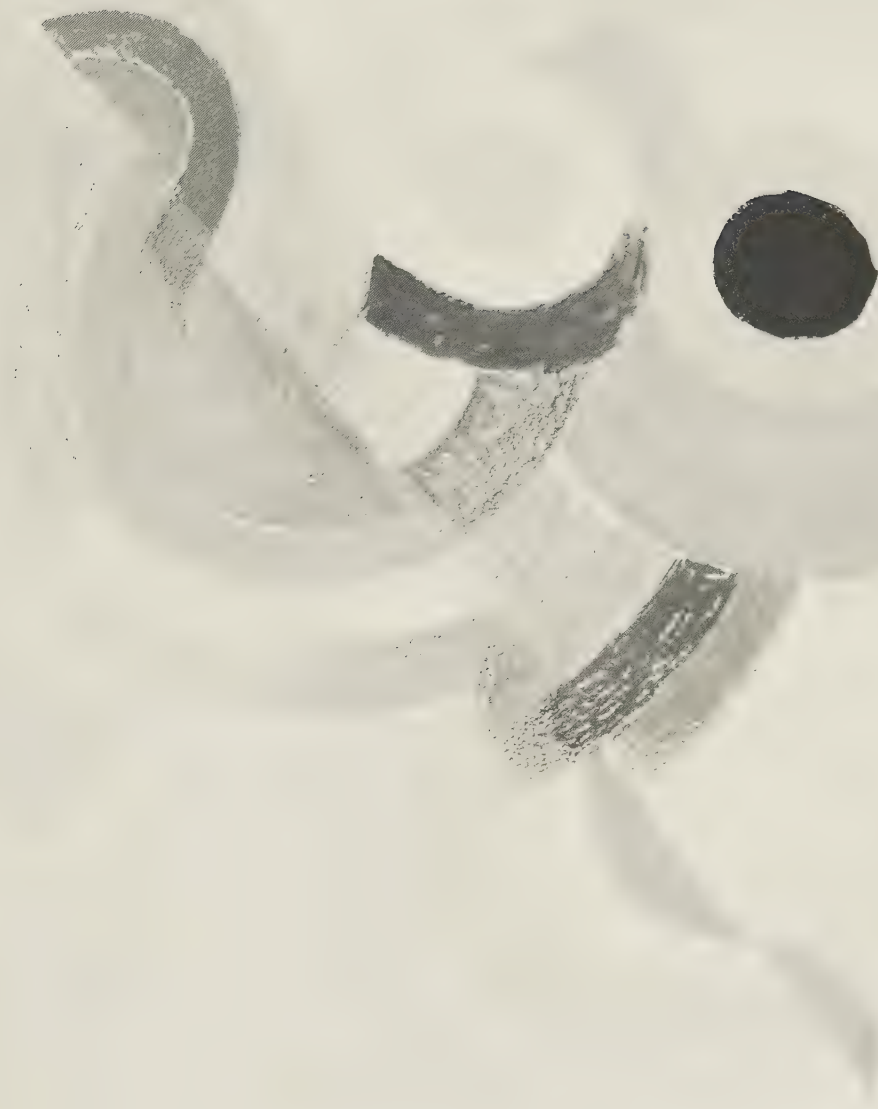
observed that in *Nude with Drapery* “the contradictions between the expression of volume, contour and colour . . . produces wonderfully plastic rhythms, even to the point of creating an impression of dancing.”

The Italian Futurist artists from the beginning centered their objectives on rendering “the gesture . . . [as] dynamic sensation itself,” as they announced in *Futurist Painting: Technical Manifesto* (1910). Severini, their Parisian outrider and an habitu  of Montmartre nightclubs, created some of the most imaginative and adventurous later interpretations of Fuller’s dancing. This is demonstrated especially in a group of works from 1913–14, including his *Bear Dance = Sailboat + Vase of Flowers* or the *Serpentine Dance*, a “free-word” drawing also known as *Sea = Dancer*. Orazi’s striking posters of 1900 had captured Fuller’s transformations into writhing snake- or flamelike forms. With the help of the Futurist literary theory of analogies, Severini extended Loie’s metamorphoses even further, transposing her into a complex, luminous interplay of simultaneous and successive images that evoke the sea, sailboats, and the setting sun, as analogies of the *Bear Dance*. In the *Serpentine Dance* the grouped and repeated letters form a visual and onomatopoeic elaboration of Fuller’s dance into a battle scene with exploding shells and gunfire.

Under the impetus of Robert and Sonia Delaunay’s Orphism, Severini also made a brief excursion into total abstraction. In pictures like *Spherical Expansion (Centrifugal)* the syncopated play of colored lights used by Fuller and her imitators became the starting point for images of all-encompassing cosmic analogies which omit all intervening anagogical steps such as those present in the last two works. “We wish to enclose the universe in a work of art,” said Severini in 1914. “Objects no longer exist.” All we perceive in these non-objective paintings are fluctuating and shifting planes of color that announce the next step, the use of film, a medium which Fuller herself and a number of painters like Leopold Survage, Morgan Russell, Hans Richter, Fernand L ger, and others were soon to explore along nonobjective or nearly non-objective lines.

Apollinaire in his appreciation of Laurencin’s art mentioned not only Picasso but also Matisse as one of her guides. Indeed Matisse’s celebrated Dionysian panels, *La Danse* and *La Musique* of 1910, may be said to represent his version of what the poet had described as a rhythmical art of enumeration. There is good evidence that Matisse had seen and was at least indirectly influenced by Fuller’s performances in creating *La Danse*. But the presence of Isadora Duncan is even more forcefully evoked, as has often been said. Her seemingly uninhibited, rhythmically acute movements which arose from her center and extended to the entire body, her deceptive simplicity, her deliberateness, and her abiding classicism seem undeniable attributes also of *La Danse* and central to all of Matisse’s efforts.

In 1909 Matisse and Duncan had studios in the same building in Paris, but Matisse’s daughter-in-law recalled that he “found [Duncan’s] movements ‘limited instead of extending into space.’” It is difficult to know exactly what Matisse meant by this criticism. But it is quite possible that he sensed in her choreography a conflict between passion and control, between the sculptural and planar, and by extension between the static and the dynamic that also informed his own art. In other words, he may have noted that Isadora’s



Sonia Delaunay, *Dancer Second Version*,
1916. Gouache, crayon, and watercolor
on paper, $22\frac{7}{16} \times 18\frac{7}{8}$. Albright-Knox Art
Gallery, Buffalo, New York (George B.

and Jenny R. Matthews and Evelyn
Rumsey Cary Funds)



Léopold Survage, study for the film
Colored Rhythm, 1913. Watercolor, brush
and ink, $13 \times 12\frac{1}{8}$. The Museum of
Modern Art, New York (purchase)



Léopold Survage, study for the film
Colored Rhythm, 1913. Watercolor, brush
and ink, $13 \times 12\frac{1}{8}$. The Museum of
Modern Art, New York (purchase)



Henri Matisse, study after *La Danse* (first version), 1909. Pencil, $8\frac{5}{8} \times 13\frac{7}{8}$. The Museum of Modern Art, New York (gift of Pierre Matisse)



Isadora Duncan. Photograph Elvira, Munich. From H. and M. Aubel, *Der Künstlerische Tanz unserer Zeit* (Königstein im Taunus and Leipzig, 1928)



Abraham Walkowitz, *Isadora Duncan*, 1908. Black ink on paper, 12 $\frac{9}{16}$ × 8 $\frac{1}{16}$. Delaware Art Museum

search for a deeply evocative human gesture revealed “the same dependence upon art as an activity of the cultivated intelligence” that then “endangered” his own work, as Elie Faure once said. At the same time, Matisse repeatedly affirmed that dance in its many forms signified “life and rhythm” in the abstract to him, and that especially when he composed *La Danse* and its huge later variants “this dance was in me . . . I was working with living ingredients.”

As noted earlier, Duncan and St. Denis, in contrast to Fuller, emphasized the human body as expressive tool. Duncan chose to play down the theatrically decorative aspect of her stage presence and wore unobtrusive costumes, mostly short pale tunics and shawls, that revealed as much as possible of the nude human form. Although St. Denis remembers being deeply impressed by Duncan’s embodiment of “the spirit of true Greece,” she herself remained attached to the exotic trappings of her earlier theatrical experiences in David Belasco’s productions. Nonetheless, St. Denis’s stunning costumes became increasingly meaningful accessories to her choreographed spiritual quests.

Duncan and St. Denis were heralded by as many European poets, musicians, and other dancers as Fuller. An equally large number of painters, sculptors, and photographers of various nationalities, all under the spell of Rodin, also left records of their dancing. But it is sometimes overlooked that some of the most perceptive visual portrayals of these dancers came from the hands of Americans. Among the most remarkable are those by John Sloan, Robert Henri, and Morgan Russell. The attraction of these three painters to dance was deep and enduring. It had undoubtedly been reinforced by the accent placed on rhythm in the influential writings of two older American artist-pedagogues, Arthur Wesley Dow and Denman Ross, as well as in those of the younger art historian Bernhard Berenson.

Early in 1911, after seeing Duncan on stage for the first time, John Sloan painted his dramatic evocation of this performance. He conveys the eloquence of Duncan’s simultaneously graceful and awkward running turn that seems both to be dwarfed by and to electrify the vast, empty stage. This barely defined space is articulated only by a few sharply contrasted geometric lights and darks that act as foils for Duncan’s gestures. Her head, in contrast to the rest of her body, is shrouded in shadow to bring out what Sloan saw as “a heavy solid figure, large columnar legs, a solid high belly, breast not too full and [a] head . . . no more important than it should be to give the body the chief place.” A further sentence in his diary sums up the experience of her almost impersonal primal force: “Isadora on that big simple stage seems like all *womanhood*—she looms big as the mother of the race.”

Henri also worshiped Isadora, and in his notes, later published as *The Art Spirit* (1923), speaks of her dancing as an instance of creative “seeing.” “Isadora Duncan,” he says, “who is perhaps one of the greatest masters of gesture the world has ever seen, carries us through a universe in a single movement of her body. Her hand alone held aloft becomes a shape of infinite significance. Yet her gesture in fact can only be the stretch of arm or the stride of a normal human body.” In spite of statements such as these, one of his most significant representations of dance gesture is devoted to St. Denis.



Gaston Lachaise, *Dancing Woman*, 1915.
Gilded bronze, $10\frac{7}{8} \times 3\frac{1}{4} \times 5\frac{3}{4}$. The
Lachaise Foundation, Boston



John Sloan, *Isadora Duncan*, 1911. Oil
on canvas, $32\frac{1}{4} \times 26\frac{1}{4}$. Milwaukee Art
Museum (gift of Mr. and Mrs. Donald B.
Abert)



Robert Henri, *Ruth St. Denis in the Peacock Dance*, 1919

This uncommissioned portrait, painted in 1919, is an homage to the celebrated dancer. St. Denis, in spite of her earlier renown abroad, especially in Germany and Austria, decided to return to this country for good in 1909, because, as she remarked later, "I belong to America." As a result, she had to face many trying "lessons in pioneering," to use her words again, and Henri's life-size image appropriately presents his own view "of the dancer as a modern heroine." The painter also does justice to her exuberant theatricality by showing her in the stunning costume of the famous "Peacock Dance."

Unlike Sloan, Henri chose not to represent the dancer in active motion, but rather at the point of seemingly ending or beginning a movement. This approach facilitated the translation of a deliberate but simple gesture into pictorial terms, as is seen in the slowly rising S-curve of her costume and body and in the juxtapositions of brilliant colors and values.

Henri's student, Morgan Russell, who settled in Paris in 1909, had the opportunity to witness Duncan's triumphs there. Being younger and exposed to the vibrant Parisian artistic milieu undoubtedly assisted him in his search for a more radical pictorial statement of the concerns then shared by artists and dancers. Thus he arrived at a daring, nearly nonrepresentational composition by distilling the simple spiraling S-motions of Duncan and Michelangelo's *Dying Slave* in the Louvre. He harmonized these bodily gestures with an adaptation of Postimpressionist color usages, Fuller's lighting and Futurist dynamism. The final *Synchromy in Deep-Blue-Violet* of 1913, the flagship picture of his shortlived Synchromist movement, was enriched with subsidiary "rhythms or themes" and their "developments," as he put it, but the body and arm gestures of Michelangelo's sculpture and Duncan remain clearly legible and act as fulcrum for the picture's self-perpetuating vitality. Russell subtitled this picture "Synchromy to Light" and accompanied an analysis of it with the quotation from Genesis: "And God said: 'Let there be light.' And there was light. And God saw that it was good; and God divided the light from darkness." A similarly exalted sense of Duncan's art was suggested in St. Denis's remark that when Duncan danced "she evoked . . . visions of the morning of the world."

Fuller, Duncan, St. Denis, Jaques-Dalcroze, the stage designers Adolphe Appia and Gordon Craig, found some of their earliest and most enthusiastic supporters in Germany. This attests to the eagerness with which this recently unified nation sought to participate in the mainstream of European culture, particularly during the decades preceding the first World War. The intellectual and artistic life of the major German cosmopolitan centers, such as Berlin, Munich, Darmstadt, Weimar, and Dresden, reached an almost feverish pitch, and the new creative attitudes that came to the forefront were subsequently bracketed under the label of German Expressionism. Although there are almost as many variants of Expressionism as individuals who practiced it, the accent on direct communication of strong personal emotion and a selective rejection of traditional usages was shared by all. These attitudes help to explain the receptiveness of German intellectuals and artists to dance reforms as well as the emergence of a choreography that centered on expressive movement for its own sake. Mary Wigman (1886–1973) pioneered this type of



Morgan Russell, *Isadora*, 1910

Morgan Russell, *Synchromy to Light*, 1913. Oil on canvas, 13 × 9½. Los Angeles County Museum of Art (gift of Mr. and Mrs. David E. Bright)





Mary Wigman. Photograph Hugo Erfurth, Dresden. From H. and M. Aubel, *Der Künstlerische Tanz unserer Zeit* (Königstein im Taunus and Leipzig, 1928)

dance, which matured toward the end of World War I. Her evolution, however, owed no small debt to the antecedent and contemporary efforts of some German Expressionist painters, particularly Emil Nolde (1867–1956). In retrospect it seems almost inevitable that Nolde and Wigman should have befriended each other around 1912, while she was a student at the recently opened Jaques-Dalcroze school at Hellerau near Dresden, which was nicknamed the “Utopia of Rhythm.”

The dance in a literal or extended sense formed a central ingredient of Nolde’s art, as it did for the work of his French contemporaries. From the beginning dance symbolized the primitive energies that seemingly control human destiny. This is demonstrated in important pictures like the *Dance Around the Golden Calf* (1910) or the triptych of the *Life of St. Mary Aegyptica* (1912), especially in the panel of the saint’s conversion. The artist’s intentions and methods are very apparent in both works. The figures have been transformed into flamelike, writhing shapes whose coarsely drawn limbs no longer appear to harmonize with the smooth rhythmic sequences of melodic music. In *Dance Around the Golden Calf* the dancers seem to obey the relentless pounding of imaginary drums, and St. Mary gesticulates in unison with her own irregular and wild heartbeat. Such vehement rhythms appear also to have guided the painter’s thick, gesturing brush. In consequence, the painting process has become nearly identical with the fundamental content of his pictures, anticipating Surrealist and Abstract Expressionist procedures.

Works such as these help to explain why the youthful Wigman listened to Nolde’s advice in 1913 to seek out the still little known Austro-Hungarian dance teacher and choreographer, Rudolph von Laban, who was then work-

Emil Nolde, *Dance Around the Golden Calf*, 1910



Emil Nolde, *Dancer*, 1913. Color lithograph, 28 × 34. Dr. and Mrs. Martin Gecht, Chicago



ing in Munich. Wigman recorded that Nolde had described him to her as one “who moves and dances as you do without music.”

Wigman later followed her own creative dictates, but she remained grateful for Laban’s help in removing “the heavy shackles that bound the body to another art.” For a long time Wigman used only drums and gongs as a rhythmic base for her performances. These instruments permitted her a maximum of freedom in the choreographing of her overriding objective, the “absolute dance.” That Wigman’s work as dancer from the start exhibits an intimate accord with Nolde’s view of art is well illustrated by Nolde’s lithograph of an exotic *Dancers* (1913) whom he apparently had seen, and a depiction of one of Wigman’s primitivizing solo dances of 1916. The painter created an unforgettable graph of the trancelike self-abandonment of the dancer in an unspecified space that appears to exist as a result of her fervor; Wigman in her swirling straw cape skirt similarly suggests an almost religious faith in movement, which magically transforms her simple covering into a sheltering house and a symbol of the universe.

Nolde belonged briefly to the Dresden Brücke group of slightly younger artists who had joined forces in 1905. For most of its members the world of dance formed a visual affirmation of their own efforts and aesthetic convictions. Thus Erich Heckel (1883–1970) and Ludwig Kirchner (1880–1939) perceived in the performances of a large variety of cabaret and circus dancers something of the driven, harshly ritualistic yet partially redemptive aspects of life that demanded a brazen front for the fragile psyche beneath. Kirchner, who possessed a very stringent sense of composition, seems to have fortified it with his observations of the dancers’ more or less complex choreographic rhythms. Hence it is tempting to see his geometrically organized street



Ernst Ludwig Kirchner, *Russian Dancers with Turbans*, 1911. Etching, $7\frac{15}{16} \times 7\frac{3}{4}$. Private collection



Gret Palucca. Photograph Hugo Erfurth, Dresden. From H. and M. Aibel. *Der Künstlerische Tanz unserer Zeit* (Königstein im Taunus and Leipzig, 1928)

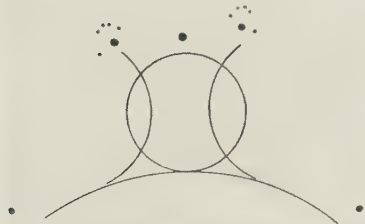
scenes, particularly those of 1913–14, as painted choreographic developments of the performances which he recorded more directly in earlier and contemporary pictures. One might even go so far as to say that in his art within a few years the private cabaret stage of the dancers became interchangeable with many of his other public outdoor or indoor spaces. In these, peopled or empty, an explosively dynamic rhythm keeps the spectator's eyes in continuous motion and contributes to the mesmerizing choreographic effect.

Wassily Kandinsky (1866–1944), who was active in Munich before World War I and at the Bauhaus in Weimar and Dessau during the 1920s, also incorporated the dance and related theatrical experiments into the foundation of his work. Like many of his Russian and German contemporaries he was strongly predisposed to the Romantic notion of perceptual correspondences between the various media and to the corollary multimedia exploitation of this phenomenon, which Wagner had euphemistically called *das Gesamtkunstwerk*. Kandinsky's theoretical and practical stipulations along these lines were summarized in the scenario of his theatrical piece *The Yellow Sound* and its accompanying theoretical exegesis, "On Stage Composition," which were published in the *Blaue Reiter* almanac in 1912. In both pieces nonacademic, expressive dance is regarded as an integral "elaboration" of "the inner necessity," because it is "involved with inner sound as abstract effective movement." Although *The Yellow Sound* was never staged during Kandinsky's life, Weiss and Washton-Long have correctly stressed that an analogous mental synthesis of "the movements" of "musical . . . sound . . . physical-psychical sound and . . . the colored tone," to use the artist's words again, forms the basis of his increasingly nonobjective paintings of the pre-World War I years. Hence it is justified to "read" works like *Picture With White Edge* (1913) as transpositions onto static canvas of imaginary quasi-religious, nearly nonrepresentational, danced musical and dramatic actions.

After Kandinsky joined the Bauhaus his interest in experimental performances and dances was kept alive by the very lively theatrical program of the school. Wigman performed at the Bauhaus, but her Expressionist seriousness and more literal gestures did not appeal as much to Kandinsky and his colleagues as the dancing of her master pupil, Gret Palucca (b. 1902). Palucca's youthful, boyish liteness and seeming detachment were more in line with the school's aesthetic mission of providing the spiritual and physical furnishings for the pristine modern industrial world. Walter Gropius, its director, and Laszlo Moholy-Nagy remarked upon the "abstract musical," "architectural" qualities of her choreography. Judging from the surviving photographs, it is evident that her approach to the disposition of the body in space differed greatly from that of her teacher. Wigman's use of the human figure remained at bottom tied to the old theatrical tradition; it seemed to presuppose an imaginary or actual proscenium arch to which her choreography was related. Palucca, in contrast, apparently thought in terms of thrusts of her moving body that described and defined the space of her dancing regardless of the actual physical setting. She thus disregarded the essentially perspectival pictorial space of the stage, and her choreography became akin to the abstract geometric frame-defying paintings of Kandinsky and other Bauhaus



Ein Sprung der Tänzerin Palucca. Bild 9



Graphisches Schema des Sprunges (zu Bild 9). Bild 10

Wassily Kandinsky, *Punkt und Linie zu Fläche*, 1926

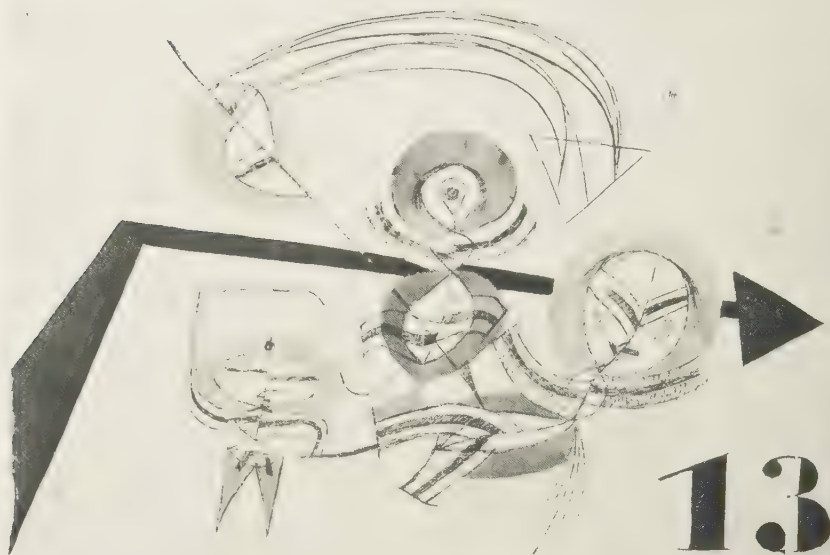
artists. It also functioned like a piece of abstract mobile sculpture or a building in the process of revealing its structural “essence” in space and time.

Kandinsky was so enthusiastic about Palucca that he took photographs of her dances and made diagrammatic drawings after these. He published them in 1926 in the periodical *Der Sturm* and in his second theoretical treatise, *Point and Line to Plane* which, as the title indicates, analyzes formal space-defining components. His drawings after Palucca are used to illustrate the nature of the point in dance, which he likens to the point in music and art. He then speaks of the use of the *pointe* in ballet, which punctuates the floor, and finally contrasts the high, five-pointed leap of Palucca to the leap in place in ballet. One is tempted to believe that Kandinsky’s dance studies may have inspired a number of his nonobjective, geometrical pictures of the late 1920s, like the suggestively entitled *Sur les Pointes (Auf Spitzen)* of 1928. The rising and expanding form in this picture suggests that also some of Kandinsky’s later, seemingly nonobjective works have a basis in a carefully choreographed human world.

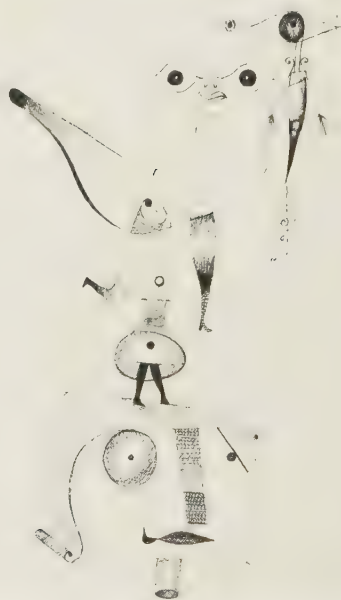
A recently published photograph of Palucca’s destroyed Dresden studio has confirmed her ownership of one of Mondrian’s diamond-shaped canvases similar to *Composition with Blue*. In a letter of 1926 the painter proudly noted that “this dancer has a white studio . . . where my picture [is] hanging as a focal point when . . . [she] is at rest, so I am told.” As can be made out in the photograph, Mondrian’s picture indeed occupied a place of honor above the piano and supports the likelihood that Palucca did “meditate” beneath it, as old dance gossip has it. What is of interest in our context is the dancer’s evident sensitivity to the structural dynamics of Mondrian’s art, which might have become a three-dimensional reality if Hitler had not prevented her mother-in-law, the art collector Frau Bienert, from carrying out his architectural designs for the salon in her Dresden house. Moreover, Palucca appears to have recognized or at least heard of Mondrian’s fascination with modern dance and jazz. This interest was the efficient cause for his series of diamond-shaped studies dealing with dynamic equilibrium, like Palucca’s picture, which, in turn, led to two great diamond-shaped masterworks, *Foxtrot A* (1930) and, finally, *Victory Boogie Woogie* (1943–44).

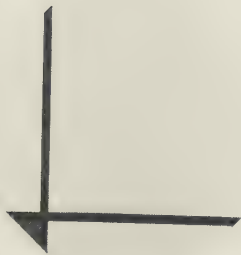
As far back as 1919 the artist noted that “Today the dance . . . which has some subtlety as well as the music, to which or rather against which one dances [represent] a duality of two equivalents.” This comment reveals partly also his well-known devotion to social dancing. The amusing recollections of the widow of Theo van Doesburg, his De Stijl associate, throw some light on Mondrian’s very idiosyncratic grasp of the various dance steps, which suggests their perhaps unintentional translation into uniformly precise and curtailed formal usages like those employed in his art. She tells us that Mondrian “took lessons in such modern steps as the fox-trot, tango, etc. Whatever music was being played, however, he carried out his steps in such a personally stylized fashion that the results were frequently awkward and rarely satisfactory to his partners. . . . his own devotion to dancing . . . preoccupied him most.”

Paul Klee, *Scherzo with Thirteen*, 1922.
Watercolor, pen, ink, and brush, $8\frac{3}{4} \times 11\frac{1}{8}$. The Museum of Modern Art, New York (purchase)

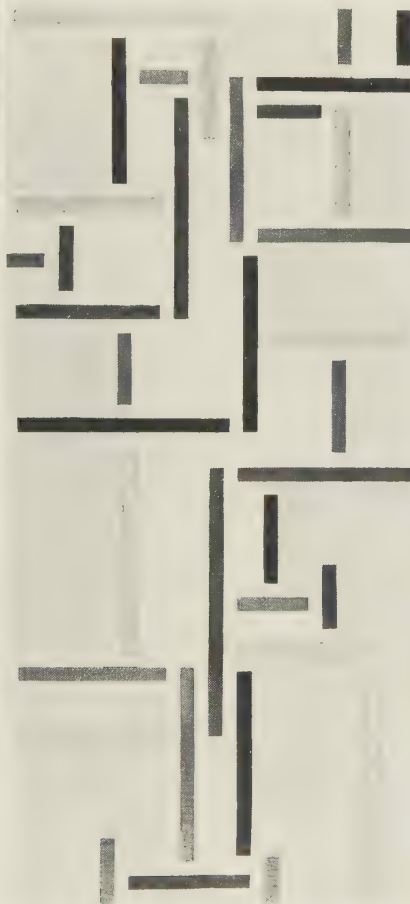


Paul Klee, *A Balance-Capriccio*, 1923.
Pen and ink, $9 \times 12\frac{1}{8}$. The Museum of Modern Art, New York (A. Conger Goodyear Fund)





Piet Mondrian, *Composition with Blue*, 1926. Oil on canvas, $23\frac{1}{2} \times 23\frac{1}{2}$. Philadelphia Museum of Art (A. E. Gallatin Collection)

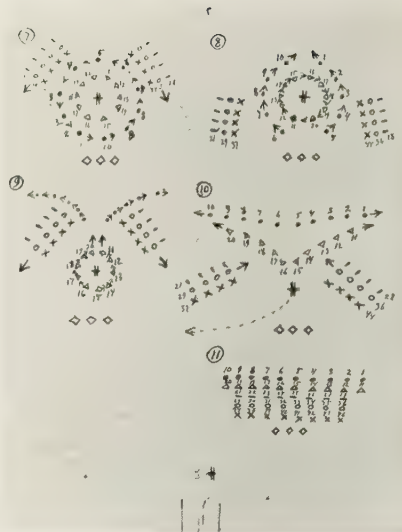
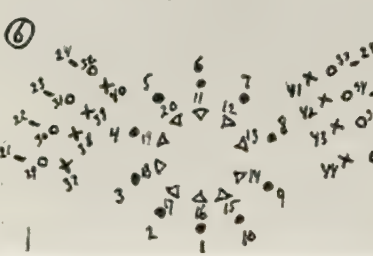
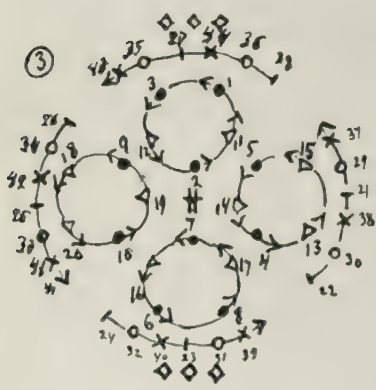
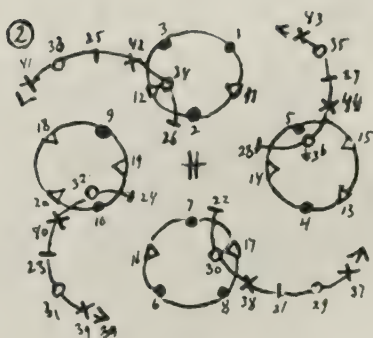
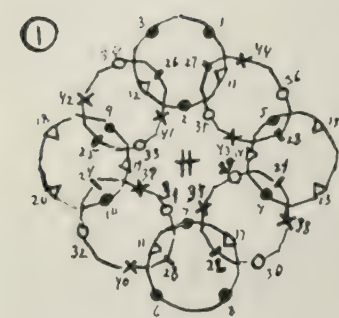


Theo van Doesburg, *Rhythm of a Russian Dance*, 1918. Oil on canvas, $53\frac{1}{2} \times 24\frac{1}{4}$. The Museum of Modern Art, New York (acquired through the Lillie P. Bliss bequest)

Theo van Doesburg (1883–1931) himself shared Mondrian's love of the dance; in fact, his interest may antedate that of his friend, as has been suggested by Troy. The controlled gestures of exotic dancers provided him with a conceptual basis for geometrical abstractions used in stained glass window designs of 1917. *Rhythm of a Russian Dance* (1918) is an outgrowth of this original perception. Here the variously accented, multicolored rectangles simultaneously suggest the movement patterns of dance notation, which are also evoked in the roughly contemporary works of the Swiss painter, Sophie Taeuber-Arp, which may not have been known to van Doesburg at this time. His early dance experience also formed one of the liberating impulses for the evolution of his own complex design principles, called "Elementarism," which reinstated the diagonal into the vocabulary of De Stijl. The architecture and decor of the destroyed Café Aubette (1928–29) in Strassburg, of which he was the controlling designer, represented a full-scale application of his Elementarist ideals. The multiple uses of this civic entertainment center as dance hall, cinema, and theater, signify an appropriate if unacknowledged closing of the circle in which the rhythmically gesturing human body forms the actual or symbolic radius that measures the vitality of modernism.

Something must also be said about direct collaborations between visual artists and dancers, which Sergei Diaghilev's Ballets Russes illustrated most spectacularly. To western European audiences, especially, the great appeal of Diaghilev's productions rested primarily on the finely crafted, harmonious effect of the ensemble. This was particularly true of the productions prior to 1915, which not unjustly have come to be regarded as something of a fulfillment of Richard Wagner's dream of the *Gesamtkunstwerk*. Brilliant, highly disciplined choreography was married to carefully selected music and scenarios that were sensitively unified by means of appropriately shaped and colored decors and costumes. There is no question that during his prime Diaghilev's skill consisted above all in his ability to encourage, coax, or force collaborating media to subject their individual priorities to the demands of the whole.

The talents of two of his first painter-collaborators, Alexandre Benois (1870–1960) and Léon Bakst (1866–1924), were particularly helpful to him in this respect, even though on some occasions outstanding contributions, such as those of Nijinsky or Stravinsky, and later Picasso, tended to overshadow all the rest. Benois and Bakst shared Diaghilev's sophisticated awareness of the western European artistic trends of the turn of the century, which emphasized two-dimensional decoration, the dance, and the general principle of rhythm. For both painters the magic world of the theater provided a means for realizing their aesthetic visions to the extent that it absorbed them almost entirely as visual artists while simultaneously extending their sphere of action. From the beginning of their association with Diaghilev they played a leading role in the preparation of the plots and left their mark on the choreography, a subject still in need of study. In return, their respective decors, with their moody Romantic evocation of distant times and lands, such as mythical or ancient Greece, Persia, India, the Far East, Egypt or Russia, justified the danced actions without deeply threatening either the traditions of



Michel Fokine, *Schéhérazade: Notations for Finale Floor Pattern*, n.d. (for the Ballets Russes). Pen on paper, 9 × 7. Phyllis M. Fokine, New York

Michel Fokine, *Schéhérazade: Notations for Finale Floor Pattern*, n.d. (for the Ballets Russes). Pen on paper, 9 × 7. Phyllis M. Fokine, New York



H. Lyman Sayen, *Schéhérazade*, 1915. Oil on canvas, 25 × 30. National Museum of American Art, Smithsonian Institution (gift of H. Lyman Sayen to his nation)

representational painting or those of the classic ballet. In productions such as *Cléopâtre* (1909), *Schéhérazade* (1910), *Narcisse* (1911), *Petrouchka* (1911), *Daphnis et Chloé* (1912), and *L'Après-midi d'un faune* (1912), sets and dancers formed perspectively conceived paintings, which stunningly complemented the freshness and skill of the choreography. In consequence, Western Europe reexperienced the classic ballet not as a stagnant, mechanical form, but as a flexible, living vehicle for creative expression.

Diaghilev's superbly trained dancers benefited from the theatrical knowledge and relative open-mindedness of Michel Fokine's choreography, which responded to suggestions received from Duncan, St. Denis, and Jaques-Dalcroze, and to the rhythmic and expressive challenges inherent especially in the music of Stravinsky. Willingly or not, Fokine, Nijinsky, Karasavina, Massine, and others absorbed these new ingredients into their idea of the dance. So much so, in fact, that by 1914 a younger painter-collaborator, Natalia Gontcharova (1881–1962), seemed more attuned to the new choreographic and musical demands than Diaghilev's older stalwarts. Her sets and costumes for *Le Coq d'Or* (1914) had some of the high-pitched intensity and primitive vigor of Stravinsky's *Le Sacre du printemps* from the year before and Nijinsky's choreography for it. Although well received by the Parisian press, *Le Coq d'Or* failed to congeal into a satisfactory production for reasons that were largely beyond Gontcharova's control.

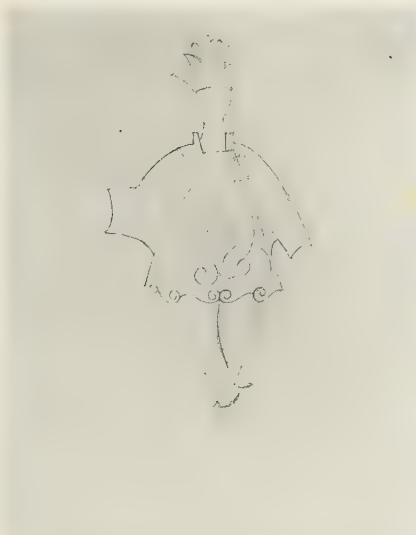
Perhaps out of deference to Diaghilev's older designers (Benois had engaged Gontcharova) she built her decor on the precedents set by them. But the deliberate emphasis on a few strong colors indicates her desire to create a counterpart to decisive, even stridently disharmonic sound and to sharp,

Kees van Dongen, *Souvenir of the Russian Opera Season*, 1909. Oil on canvas, 21 $\frac{1}{4}$ × 25 $\frac{1}{2}$. National Gallery of Canada, Ottawa / Galerie Nationale du Canada, Ottawa

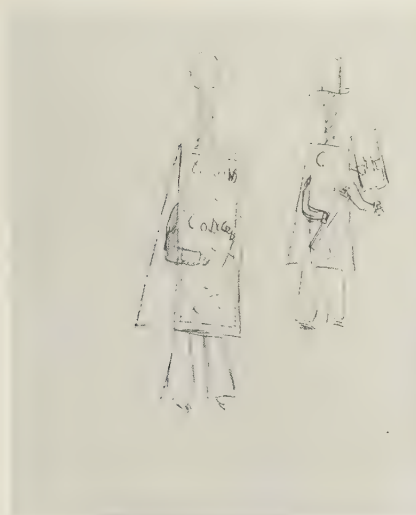




Natalia Gontcharova, *Le Coq d'Or*:
Design for Act I, 1913–1914 (for the
 Ballets Russes). Watercolor and pencil,
 12 $\frac{1}{4}$ $\times$ 16. Collection of Robert L. B.
 Tobin, San Antonio



Pablo Picasso, *Parade: Costume Design for the Chinese Conjurer*, 1917 (for the Ballets Russes). Pencil on paper, $10\frac{1}{8} \times 8\frac{1}{4}$. Musée Picasso, Paris



Pablo Picasso, *Parade: Study for a Manager's Costume*, 1917 (for the Ballets Russes). Pencil on paper, $10\frac{15}{16} \times 8\frac{7}{8}$. Musée Picasso, Paris

“ungraceful” gestures expressive of instinctive feeling. In all likelihood, she was aware of Kandinsky’s stage productions, discussed earlier, in which abstract components like colors, sounds, and deindividualized human beings were to interact in a spatiotemporal continuum. Gontcharova remarked in 1930 that when designing a production she always thought of the costumes as moving colored shapes and not as individual personalities, which suggests a related abstract formal approach. Although her reflections followed upon a good many other theatrical collaborations, the fact remains that Gontcharova’s first contribution to the Ballets Russes marked the beginning of the infusion of much more radical artistic tendencies into Diaghilev’s enterprise.

The celebrated *Parade*, produced in 1917, brilliantly initiated the more modern, Western look that Diaghilev wished to give his productions. It set the standard for a great many of the modernist collaborative efforts that followed. “Cubism was put on the stage . . . [and] everyone [was] forced to look at it . . . and accept it,” as Gertrude Stein said. Although Picasso was certainly the most notorious of the “four modernists who had a hand in the ballet”—Satie, Cocteau, and Massine were the others—it was not just Picasso’s Cubism that was belatedly put on the stage, but a subtle and delightfully humorous confrontation between Cubism and Futurism and their ideals. This is apparent in all elements of the ballet, its theme, choreography, decor, and music. Each of the media deviously or overtly juxtaposed and intermingled the classical values of the Mediterranean past and their Cubist revitalization with a theme dear to the Futurists, the blatant, noisy opportunism of the modern urban world in which distances in time and space as well as values are telescoped and overthrown. The production, with its vaudeville-like qualities, borrowed a good many ideas from Futurist performances, which are discussed later. And the famous Managers, perhaps the most remarkable contribution of the production, are a wondrous blend of Picasso’s fundamentally static Cubist constructions and Futurist sculpture, conceived as dynamically evolving syntheses of objects plus environment. This idea was visualized on a monumental scale in Boccioni’s series of striding figures. The ominously towering Managers became moving scenery, rhythmically activated inanimate objects, challenging the static, quasi-perspectival set within the proscenium arch. This idea formed the heart of the decor of another Diaghilev production, Balla’s “dancerless ballet,” *Feu d’artifice*, which was being prepared in Rome at the same time as *Parade*.

Even from this brief description it can be seen that *Parade* in principle and practice extended as well as threatened the classic ballet. Obviously, the threat resided principally in the Managers, who potentially suggested the elimination of the dancers both as practitioners of their traditional skills and as necessary presences on the stage. Although *Parade* was very successful as an integral multimedia spectacle, it represented a shift of emphasis away from the ballet and toward the personality of the visual artist who dominated its conception. Picasso’s nontheatrical work was deeply affected by this and later intense contacts with the dance; but in all but one of his succeeding collaborations with Diaghilev (*Mercure*), he retreated from the extreme stance taken in *Parade* and allowed for a more conventional give-and-take between the media.



Picasso

Pablo Picasso, *Four Dancers*, 1925. Pen and ink, $13\frac{7}{8} \times 10$. The Museum of Modern Art, New York (gift of Abby Aldrich Rockefeller)



Henri Matisse, *Le Chant du Rossignol: Mourner's Costume*, 1920 (for the Ballets Russes). White felt with blue velvet triangles; hood: $65\frac{1}{2} \times 14$; robe: 55×65 at lowest edge. Los Angeles County Museum of Art (Museum Purchase with Costume Council Funds)

In retrospect, it becomes increasingly clear that nobody understood and served the Ballets Russes better than the Russians themselves. This is borne out in the later phase of the Ballets in achievements such as *Les Noces* (1923), *La Chatte* (1927) and *Ode* (1928). The first brought Nijinska and Gontcharova together, the second Balanchine and the brothers Gabo and Pevsner, the third Massine and Tchelitchew. As in *Parade*, in these ballets the old and the radically new are played off against each other within each of the media and in the total production.

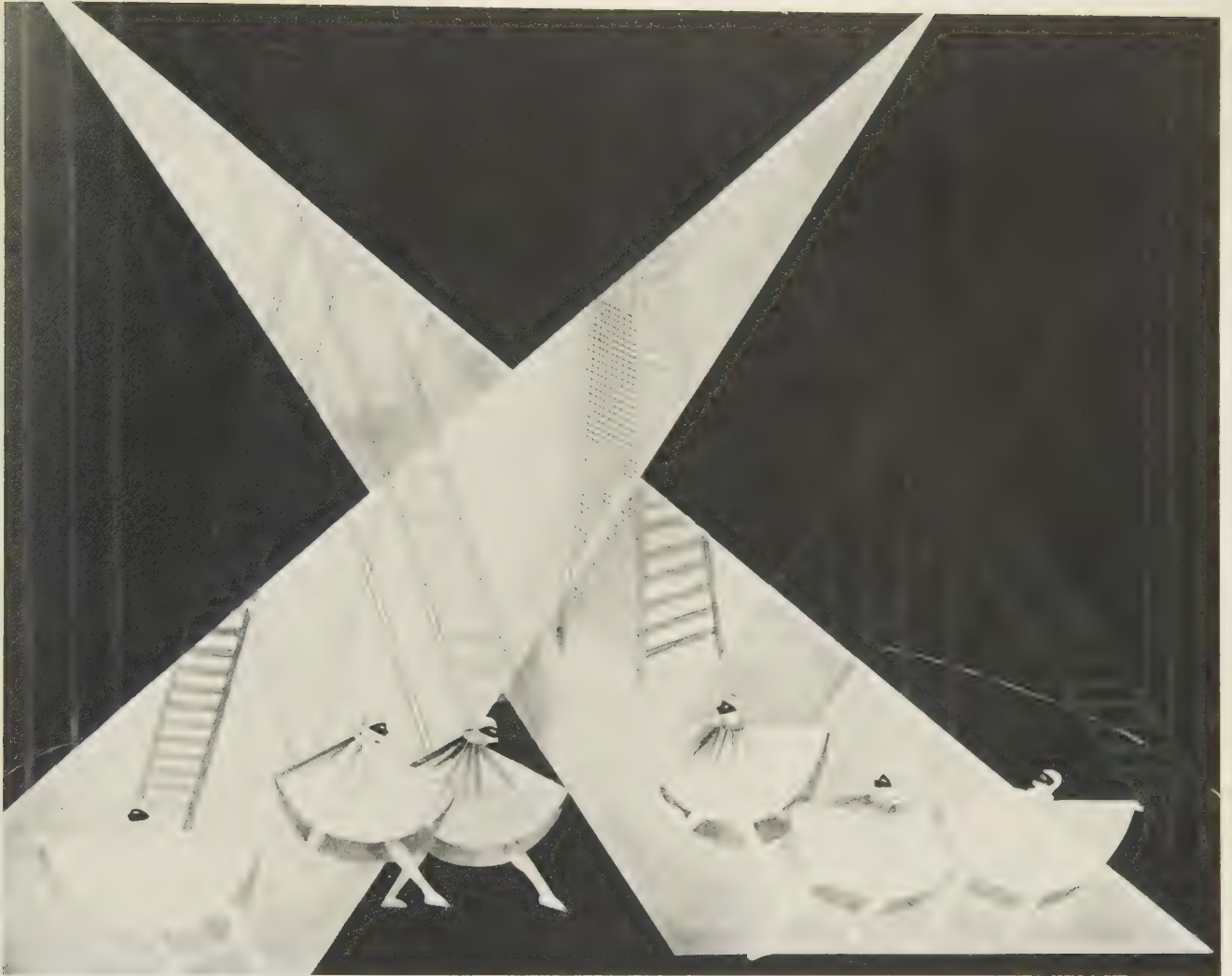
In *Les Noces* Stravinsky established the framework of the ballet with his music and words for its "four choreographic scenes." These dealt with the ancient ritual of a Russian folk wedding, which in addition to the dancers included four modern grand pianos and pianists and singers on the stage. Stravinsky's paean to the percussive modern piano, probably suggested by Savinio's notorious exploits of 1914, was underlined by the restriction of the orchestra to other percussive instruments like cymbals, xylophones, and tambours. The resultant basically monolithic sonorities were countered with Nijinska's severe choreography, which appropriately emphasized classical toe work as well as stillness and powerful architectonic configurations of dancers' bodies in space and on the ground.

In these human assemblages one notes an echo of Russian Constructivism, especially as its principles were adapted into Foregger's contemporary "Mechanical Dance." This Constructivist kinship is suggested also by Gontcharova's simple untheatrical costumes, which are based on the "regulation work clothes that the company dancers wore during rehearsals" and her austere set. Here she used a minimum of detail and relied solely on a few elementary geometric planes or solids that were rendered in subdued colors like the costumes. H. G. Wells, who witnessed *Les Noces* in London in 1923, attempted to rectify its poor reception there in a perceptive, admiring statement which reads in part: "That ballet is a rendering in sound and vision of the peasant soul, in its gravity, in its deliberate and simple-minded intricacy, in its subtly varied rhythms, in its deep undercurrents of excitement, that will astonish and delight every intelligent man or woman who goes to see it."

La Chatte, based on a fable by Aesop, put Gabo's and Pevsner's Constructivism on the stage, where it was ingeniously exploited by the young Balanchine in choreography that indicated his thorough grasp of older dance traditions in Russia and recent developments there. Serge Lifar, the principal male dancer in *La Chatte*, called it in 1940 the "most perfect, most personal creation" of the ballets that Balanchine produced for Diaghilev. The space-filling, luminous, and translucent constructions by the two sculptors provided an evocative image of the labyrinthine runs for the mutual pursuits of the cat and mouse as well as for the story's ironic overtones of deceptive illusions. Balanchine responded fully to the spirit of the "peculiarly lyrical Constructivism" of the two brothers with a transparent, seemingly self-perpetuating choreography that was literally and symbolically refracted by and rebounded from the artists' novel materials, such as clear plastic and black oilcloth. Once again, new landmarks in staging were set, which proved useful to successive generations.



Natalie Gontcharova, *Les Noces: Decor, Four Women Playing Grand Pianos*, 1923 (for the Ballets Russes). Pencil, watercolor, and gouache on paper, $26\frac{1}{2} \times 38\frac{3}{4}$. Wadsworth Atheneum, Hartford (The Ella Gallup Sumner and Mary Catlin Sumner Collection)

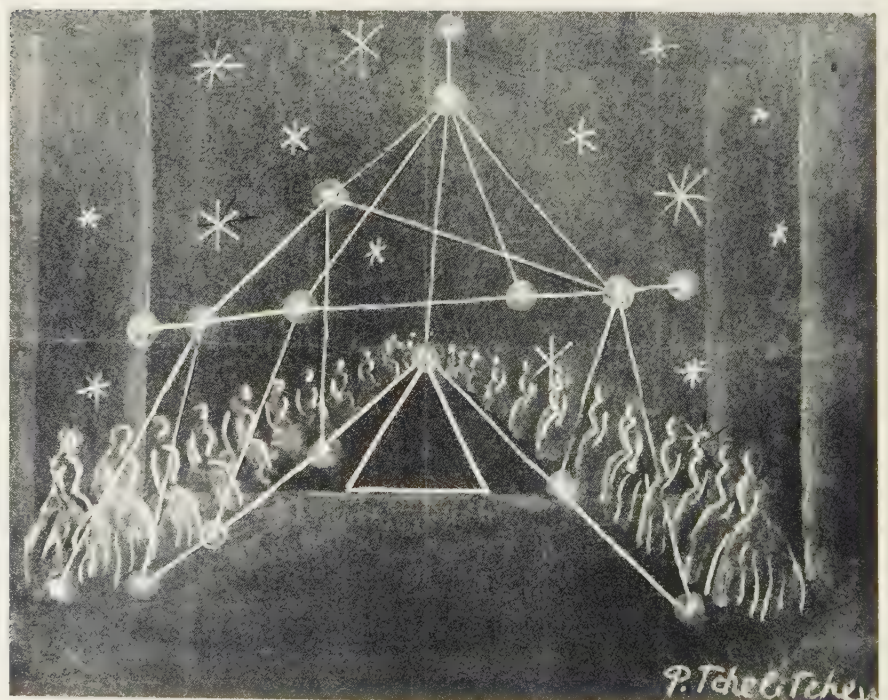


Alexandra Exter, *Le Cirque: Set Design*,
n.d. Gouache and pencil, $9\frac{13}{16} \times 18\frac{1}{8}$.
Harvard Theatre Collection

Diaghilev's almost "desperate pursuit of novelty" also characterized *Ode*, which once again affirmed his desire to make "the ballet an expression of the contemporary spirit in life and art," as Vaughan observed so rightly. It introduced the painter Tchelitchew, who had acquired considerable experience in the theater before working with Diaghilev. The scenario, based on an eighteenth-century allegorical poem by Lomonosov, the "father of Russian science," alluded to the coronation of Empress Elizabeth by the Aurora Borealis. In the interpretations by Tchelitchew and Massine this courtly conceit for the Russian ruler was transformed into an extraordinary celebration of light itself that brings Appia's stage ideals to mind. In a sequence of scenes that are akin to the seven days of Creation light became both the appropriate catalyst of the action and an active participant in the dance. Following in the footsteps of Loie Fuller and her heirs, Tchelitchew introduced film projections, phosphorescence, and other unusual types of illumination with the help of a light expert, ideas that have served innumerable performances since then. Tchelitchew and Massine managed at the same time to do some justice to the eighteenth-century courtly theme. The painter devised costumes with large hoop skirts for the dancers and small puppets that were strung diagonally and decreased in size to suggest a large palatial setting. These geometrized adaptations of formal period costumes contrasted with dancers clad in white tights, whose choreographic intertwinings formed Euclidian configurations underlined by the cords that passed between the hands of the performers.

As can be seen, Diaghilev's modernist productions, purposely or not, raised many issues that each of the media was considering independently. These tensions not only lent zest to the performance but dramatized them in

Pavel Tchelitchew, *Ode: Design for Setting*, 1928. White brush on dark blue paper, faded green pasted on cardboard, $7\frac{7}{16} \times 9\frac{9}{16}$. Wadsworth Atheneum, Hartford (The Ella Gallup Sumner and Mary Catlin Sumner Collection)





Giorgio de Chirico, *Le Bal: Costume for the Woman*, 1929 (for the Ballets Russes). Pencil, watercolor, and gouache on paper, $10\frac{7}{8} \times 7\frac{7}{8}$. Wadsworth Atheneum, Hartford (The Ella Gallup Sumner and Mary Catlin Sumner Collection)

terms of the corollary tensions inherent in the collaboration. Comparable questions have continued to haunt and challenge especially those artists and dancers who have been willing to put their novel visions on stage, literally and metaphorically.

Two early twentieth-century approaches to collaborative staging must still be touched upon, for they represent extreme positions that have been suggestive to younger practitioners and have, at least partially, evolved in response as well as opposition to Diaghilev's example. These are the highly controlled dance productions by the artist Oskar Schlemmer (1888–1943), which reached their mature form after World War I, and the much more improvisatory performances sponsored by the Futurists and Dadaists from about 1914 to 1924.

From our perspective, the most significant aspect of Schlemmer's contribution is the ideational and practical identity of his stage productions and his studio pieces. He was as much the total master of his stagings as of his paintings and sculpture: he designed the decors, originated the choreography and its connotations, selected the music, produced and danced in his productions although he had no professional training, and suffered from the lack of understanding of his aims among the other performers whom he had to use as partners or replacements. Ideally, Schlemmer, the visual artist, literally shaped the physical ambient as the space of his work, of which he became a component by executing the changing spatiotemporal relationships within it, so that the whole performance expressed his own intellectual and emotional preoccupations. It also emerges that music, although sensitively and carefully used, functioned as an amplification of his aims, not as a fundamental inspiration.

The renowned *Triadic Ballet*, produced in 1922, represents Schlemmer's first as well as best documented realization of his theatrical aims. Schlemmer was nourished by much the same sources that inspired the artists discussed earlier, but the influence of Delsarte on his work may have been much larger than recognized. He also benefited from the gestural and rhythmic ideas in the work of Laban and the Russian Constructivist theater and dance. Schlemmer integrated all of these with metaphysical notions derived from Kleist's Romantic praise of the marionette and their various adaptations by Craig and de Chirico.

The *Triadic Ballet* lasted several hours, like a Chinese opera, and, as its title suggests, has been seen by some as an "apotheosis of the Trinity." Indeed, the triad and its multiples permeate every element and every detail of the ballet, from its tripartite structure to its three characters, its three basic geometric shapes, its three colors, its three states of mind and its "meaning." Yet the ballet rests also on a play of opposites. Its contrasts of formality and playful nonsense, brought out by the different movement potentials of the diverse costumes, were subtly geared toward a symbolical reconciliation of the contradictions inherent in modern industrial culture. These conflicts Schlemmer saw mirrored within himself as the well-worn opposition between the Apollonian and Dionysian impulses.



Oskar Schlemmer, *The Triadic Ballet*,
1921-1923

For the later performances he produced while teaching at the Bauhaus, Schlemmer incorporated and adapted many of the structural and other experimental ideas favored by its internationally alert faculty. His *Gesture Dance* (1926), *Slat Dance* (1927), and *Metal Dance* (1929), to name a few, were astounding theater pieces. At the same time, they were demonstrations of his careful pedagogical analyses of the experience of space, volume, and mass, and of the mechanics of motion that were also fundamental to his art.

If there was any method in Futurist and Dada performances it was the deliberate disregard and destruction of all respected theatrical and artistic methods. The assaults on rigid notions about the nature of artistic disciplines extended also to those of the audience and the performance itself. These attitudes had fruitful consequences in the 1950s and 1960s in equally defiant approaches to performance. In these works the media collaborated more freely than ever before, leading to unprecedented hybrid constellations that reconsidered and enlarged the potential of the diverse arts and of their concerted action.

Although the Futurists and Dadaists shared their aim of spiritual reorientation with most other early twentieth-century creative movements, they were more vocal and impatient than the rest. In 1909 the Futurists instituted their infamous *serate* (soirées) in which adherents to the movement in different disciplines made their views on the arts and civilization known to large, raucous audiences. They deliberately bated the public, to whose vehement reactions they improvised often ingenious responses. In 1913, F. T. Marinetti, the Italo-French poet, founder and impresario of the Futurist movement, launched a long series of manifestos in which he outlined his novel performance ideals with growing precision and scope. The principle of “Dynamic and Synoptic Declamation” was at the heart of these, and his views were subscribed to and supported by Futurists in various media. Marinetti’s proposals took their cues from his persuasive skill as a speaker and his intimate acquaintance with the theater. They also drew upon political rallies, vaudeville, cabarets, popular festivities, and the cinema. In addition, they incorporated his own literary inventions, “free-word poetry” and “wireless imagination,” and those of his associates, like Russolo’s “Art of Noises” and Valentine de Saint-Point’s antisensuous, geometric dances (*la métachorie*). The Futurist’s desideratum of involving the spectator in the work of art and their notion of an all-pervasive dynamism resulting in simultaneity and randomness were crucial ingredients as well.

The first more or less integral expression of these ideas was the staging in March 1924 in conjunction with a Futurist exhibition in Rome of the proto-Dada free-word poem *Piedigrotta* by Francesco Cangiullo, Marinetti’s close collaborator. Its author, Marinetti, Giacomo Balla, and other Futurists took part in the declamation of this ironic take-off on the carnival celebration in the Piedigrotta section of Naples. They also intoned “home-made” noise instruments. Balla, in addition, was in charge of the huge headpieces worn by each performer and the lighting, which, like the text, referred to Loie Fuller’s electrical effects. Unfortunately, there seems to be no visual record of this production, but Balla’s subsequent plans for a “ballet” based on the workings of a printing press, *La Macchina tipografica*, gives a more explicit indication of what these early Futurist performances may have looked like. Balla

“ CANGIULLOPIEDIGROTTA ”

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LOIE FÜLLER
(CANGIANTE)

fra cascate multicolori di « olaccolattini » FANTASIA » a
MERCURIO

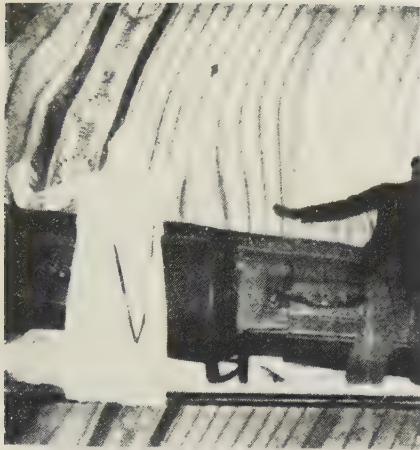
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ROSSO-MOULIN ROUGE)

1000 varietà diverse di sangue



Giacomon Balla, *Study of Dancer* for
the Bal Tik-Tak, Rome, c. 1920.
Gouache, $11\frac{1}{2} \times 8\frac{3}{4}$. Private
collection



La Vita Futurista, 1916. Film stills

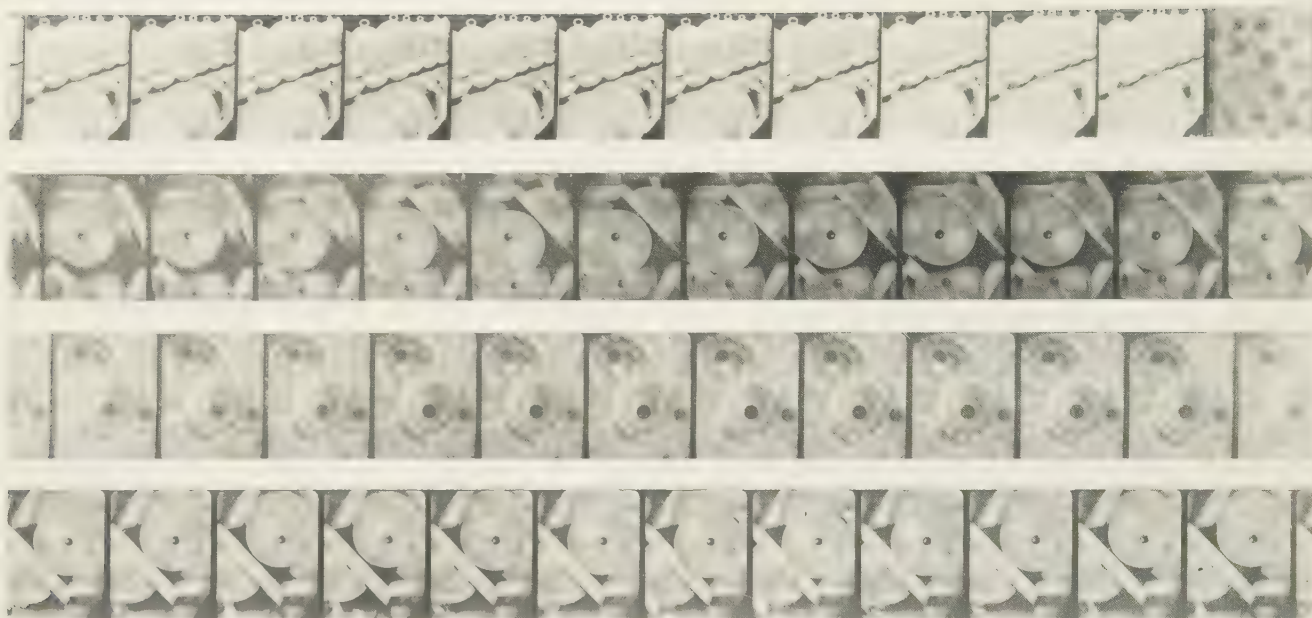
wrote the soundscript, designed the set, and, according to a participant in a trial performance for Diaghilev, directed the choreography. The artist thus incorporated the dehumanized, geometric movements advocated by Marinetti as a suitable expression of the mechanical motions of the different parts of the press, which each performer underlined with onomatopoeic sounds that he rhythmically emitted. Tradition has it that Diaghilev considered this ballet as a possibility for his program before commissioning from Balla the non-figurative “ballet” of moving forms and light that accompanied the music of Stravinsky’s *Feu d’artifice*.

An even more vivid record of the Futurists’ performances is provided by their only film, *La Vita futurista* (1916), of which a few stills and some scene synopses have survived. Balla had a leading part also in this filmic venture, which as medium itself satisfied the dynamic, rhythmic aspirations of modernism. Balla performed an angular *pas de deux* with a chair, which by means of montage was superimposed on a dancer imitating Duncan, thereby illustrating the Futurists’ criticism of her archaism. Among the other sequences in the film was one entitled “The Dance of Geometric Splendor,” in which moving, intersecting lights were refracted from variously shaped tinfoil costumes worn by female dancers who appeared to be weightless as a result. There was also a stylized boxing match, a demonstration of the Futurist walk, and an exploration by the camera of the rhythmic forces of Balla’s contemporary multimaterial constructions. Although *Vita futurista* depended on many antecedent film experiments, it and its accompanying *Manifesto of the Futurist Cinema* (1916) provided many leads that were explored in succeeding stage and cinematic efforts, most notably in Léger’s and Murphy’s carefully conceived and executed film, *Ballet Mécanique* of 1923–4.

While the Italian Futurists were working out their various performance modes, the Dadaists assembled in Zurich and in 1916 started to devise even more deliberately chaotic ways of challenging the aesthetic status quo. Their attitudes and methods derived a great deal of assistance from Futurist activities, but the format of their performances was more directly in line with the French and German cabaret tradition that had long supported irreverent iconoclasm. Dada quickly burst forth with its interdisciplinary free-for-alls that electrified and insulted audiences and the arts not only in Zurich, but subsequently in Berlin, Cologne, and Paris. These have frequently been described in great detail.

Significant from our standpoint was the increasing emphasis on dance, particularly in the course of the Zurich phase of Dada. Here Laban’s pupils, notably Wigman and Sophie Taeuber, presented their “absolute” dances, which accorded with the Dadaists’ wish to recapture preverbal purity and primitive or childlike directness. Hugo Ball, one of the chief animators of the Zurich Dada performances, said of dance, “It is very close to the art of tattooing and to all primitive representative efforts that aim at personification; it often merged into them.” Judging from Wigman’s later choreography, it is obvious that her sensibility was expanded and encouraged by Dada, which put Western culture on trial.

Because of the lack of detailed visual records of the Dada soirées or their danced components, it seems suitable to look upon the ballet *Relâche* of 1924



Fernand Léger and Dudley Murphy, *Le Ballet Mécanique*, 1923. Film stills. The Museum of Modern Art, New York (Film Stills Archive)



Sophie Taeuber-Arp, *Freud Analyticus*, 1917. Pencil, $11\frac{3}{4} \times 7\frac{1}{8}$. The Museum of Modern Art, New York (anonymous extended loan)

Francis Picabia, *Star Dancer and Her School of Dance*, 1913. Watercolor, $21\frac{7}{8} \times 29\frac{7}{8}$. The Metropolitan Museum of Art, New York (The Alfred Stieglitz Collection, 1949)

as a somewhat belated and domesticated, as well as institutionalized, expression of some of Dada's attitudes and achievements. The ballet was commissioned by the sophisticated and art-conscious Swedish impresario, Rolf de Maré, for his Ballets Suédois. The painter Francis Picabia (1878–1953), who was greatly drawn to the dance, was the author of the script and the decor. He was aided and abetted by Satie, Duchamp, and a relative newcomer, the filmmaker René Clair, who had gotten his start with Loie Fuller and Jean Börlin, the choreographer. The series of seeming nonsequiturs that formed the argument of the ballet once again focused on the conflict of the old and new. But its slapstick happenings, which turned the world upside down, totally confounded the spectators. Of dance in the academic sense there was very little, and that was parodied by Satie, whose music stopped when it started and vice versa. But the fabric of the entire event was alive with a pulsating if unpredictable rhythm. The subtle filmic enframement announced and consummated this rhythm, and the filmed intermezzo, the *Entre'acte*, raised it to a higher dimension, so to speak. It was sustained throughout by the extraordinary backdrop which consisted of "370 large metal reflecting disks each bearing an automobile-sized headlight, which was dimmed and brightened according to the movement of the music, at times blinding the audience." At the very end, this Futurist automotive theme, so evocatively rendered in Balla's earlier semiabstract canvases, was completed by the appearance of a small Citroën on stage. The car and the backdrop participated blatantly in the choreography. They functioned as mechanical robots or mobile sculpture, thereby adapting and developing ideas present in Balla's *Feu d'artifice* and in Picasso's *Managers from Parade*. Indeed, the concatenation of the anarchic spirits behind *Relâche* carried these earlier threats to the ballet tradition so far that de Maré saw no way out save to dissolve his company,

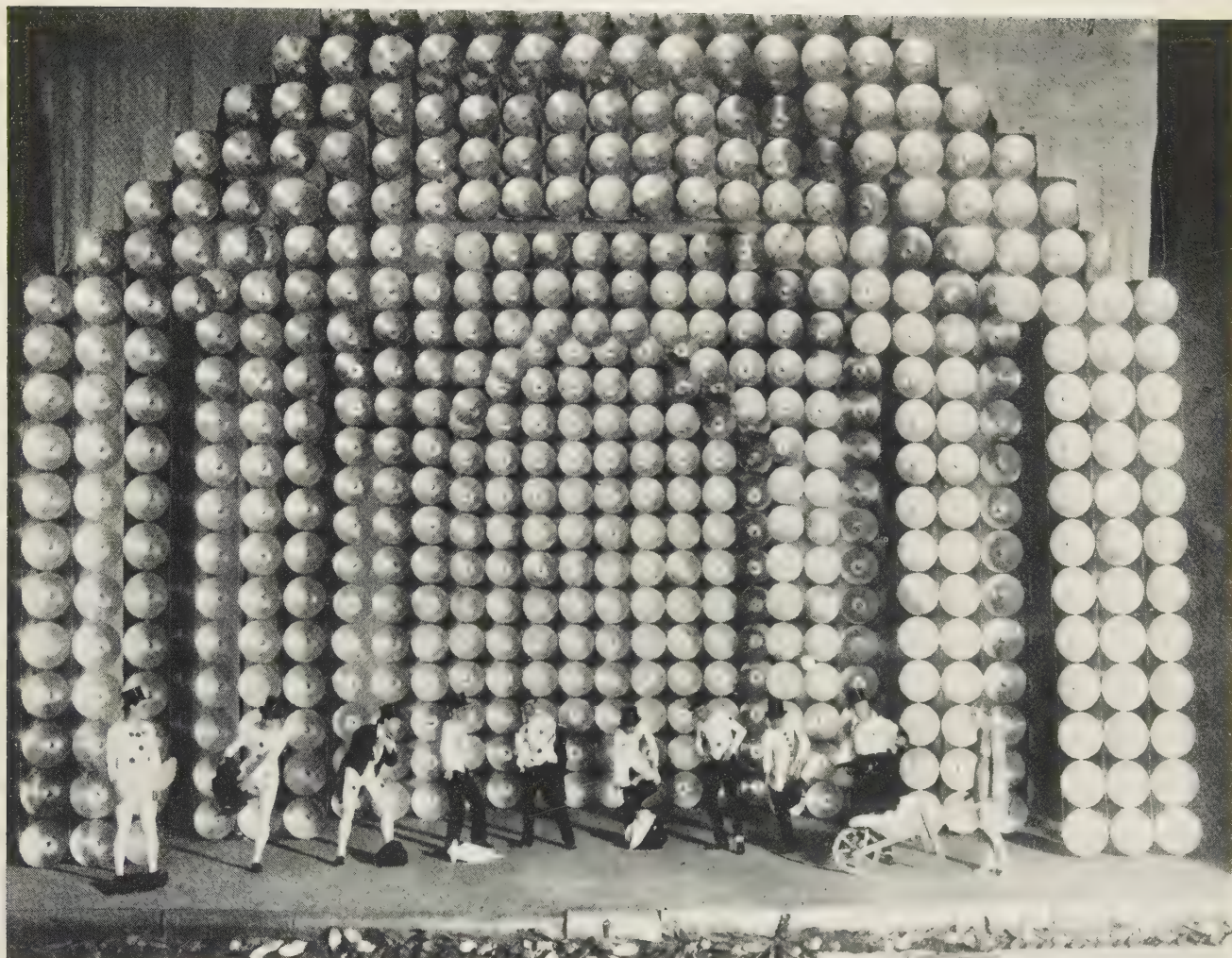


stating later that he and his dancers “could no longer ‘humbly’ serve an art as in the past . . . [yet] it was impossible to turn back.” *Relâche* literally came to mean “no performance,” which was exactly what Picabia desired. But for Picabia and his friends it signified an affirmation of life and of freedom from the threat of petrifying conventions. “What shall I say about *Relâche*?” he wrote. “It is perpetual motion, life, it is the minute we all try to be happy; it is light, wealth, luxury, love, far from the conventions of modesty; without morality for fools, without artistic researches for snobs. *Relâche* is just as much alcohol and opium as it is sport, strength, health; it is baccarat or mathematics.” In their elliptical way his words express not only the vision of Dada but that of modernism in all the arts.

Written sources consulted are listed in the Notes and Bibliography section at the end of the volume.



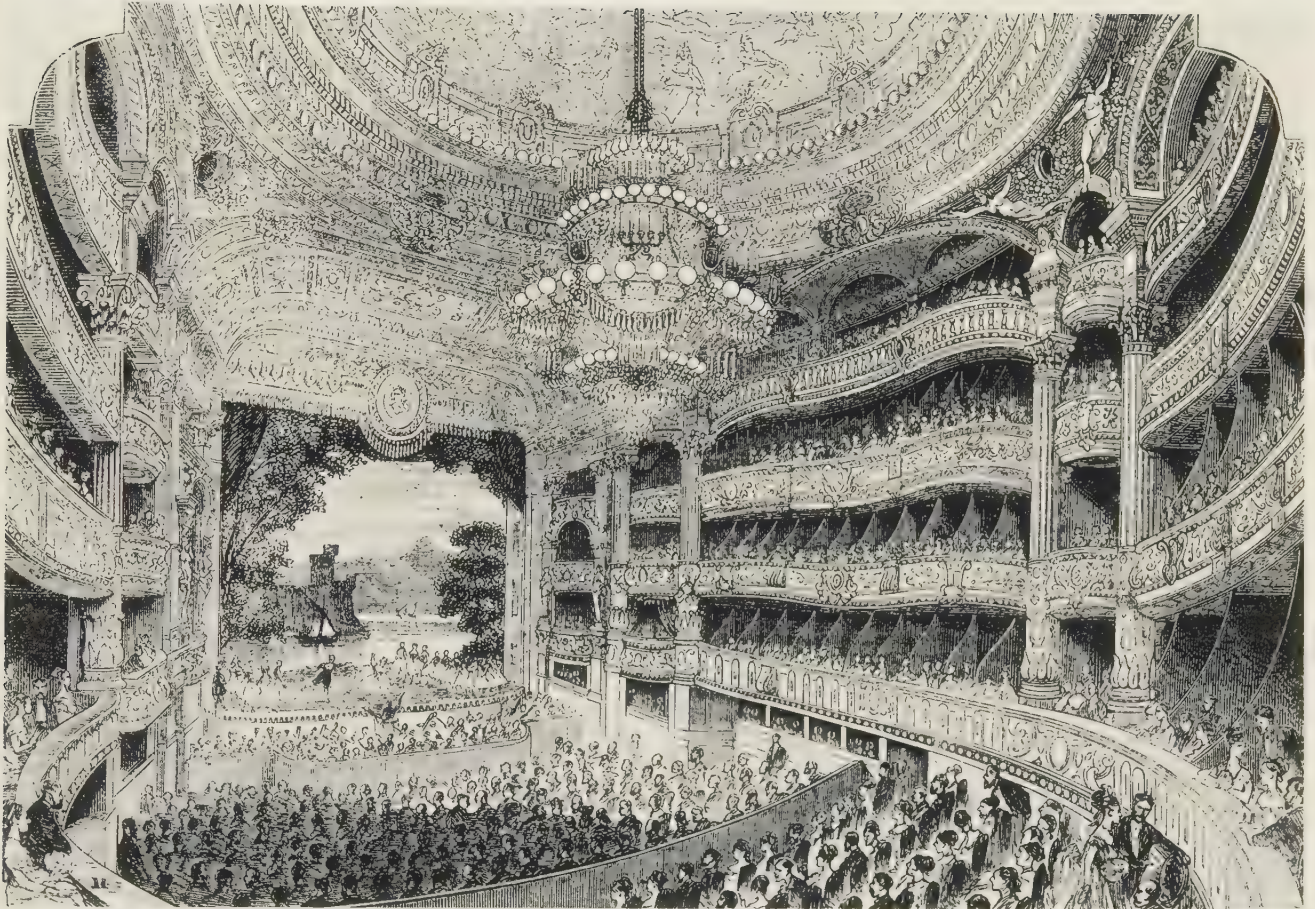
Fernand Léger, *La Création du Monde: Décor*, 1923 (for the Ballets Suédois).
India ink and gouache on paper, 16 $\frac{9}{16}$
× 22 $\frac{5}{8}$ (Private collection of Bob
Guccione and Kathy Keeton, New York)



Francis Picabia, *Relâche*, 1924 (for the Ballets Suédois)

The Changing Space of Theater

Iris M. Fanger



The New Opera, Paris. Harvard Theatre
Collection

Will you come with me to the theater to see the dancers? If so, we will be following the ancient Greeks who went to the *theatron*, or “seeing place.” There on the outdoor slopes of a hillside amphitheater, in the space reserved for the audience, the members of the community stood, then in later times sat, to watch plays in the *orchestra*, or “dancing place.” The shape of the first stage, the space designated for the participants in the dramas, evolved according to the needs of a singing and dancing chorus, circling around a central altar. The chorus moved around and through the orchestra in three-dimensional patterns, synchronized to the rhythms of the verses it sang. Since the audience surrounded three-quarters of the orchestra, each performer was viewed in rounded, sculptural form.

Gradually, one actor emerged from the chorus, then two and later three. Together the actors and chorus depicted dramas about mortals, gods, and goddesses, by means of poetry, music, and dance, enhanced by costumes and masks. (In production, the Greek drama, with its singing, chanting, and dancing, was similar to our conception of opera.) The landscape of Greece—the background of mountains and ocean, and the dynamic quality of the light during the day as the plays unfolded—constituted the first scenery, but later a stage house or *skene* was added.

The conditions of the ancient Greek theater would be sought and evoked throughout the centuries to follow, long after the civilization which produced them was gone. The shape of the auditorium or place for the audience would be changed, the stage space elevated and moved to one side, and the theater would move indoors, but the purpose remained the same: to provide a seeing place for the audience to watch a stage animated by living personages over a period of time.

Based on the rediscovery of architectural principles of classical Greece and Rome, the indoor Renaissance theater incorporated a half-diameter orchestra, encircled by seats rising in tiers for the audience, and a long, narrow, rectangular, raised stage. In the early seventeenth century, theater builders added a frame around the stage—the proscenium arch. The familiar public opera house with stage set off by proscenium arch, and box, pit or orchestra, and gallery seating, was in place by the mid-seventeenth century in Italy, becoming the model for subsequent theaters built throughout Europe and later in America. The stage artist, borrowing theories of perspective and design from the visual artist, painted scenes on canvas drops, flats, and wings. The stage space was expanded by the invention of machinery which allowed performers to be lifted up to heaven (to levels above the ordinary heights of the performers), or to rise from the nether regions under the earth (beneath the stage floor). Theaters were lighted by tallow candles in chandeliers and footlights, then by oil lamps, and in the early nineteenth century by gas lighting. The purpose of the lighting system was chiefly illumination, but gradually special effects were developed.

Meanwhile, during the Renaissance, theater dance moved indoors to a different kind of space, the banqueting halls of the European monarchs. Elaborate spectacles featuring members of the court in leading roles were devised for special festivities marking the life and political cycles of the royal families. The banqueting hall space was arranged for an invited audience seated three-

quarters around a large space where the figures of the *ballet de cour* were performed. Elaborate set pieces and costumes added to the spectacle. The focus for the choreography was on the floor patterns rather than individual “pas,” since the performers were amateurs, cast according to rank at court. The audience often joined in the dance after the finale.

By the mid-seventeenth century, the court spectacles had moved behind the proscenium arch, and ballet technique began to develop according to the demands of the picture frame stage. Louis XIV, one of the most ardent of the dancing monarchs, retired from performing in 1670, and professional dancers took the stage. Louis XIV founded the Académie Royale de Musique (1669) and a dancing school (1671), which combined to form the Paris Opéra, the cradle of ballet instruction and production.

Professional dancers were taught to face front, turn out from the hip joints, and move from the spine outward to the limbs. Turn-out allowed them the possibility of control of dance movement in space rather than a limited number of steps on one plane. Thus, even though the performer could not break the perpendicular line of the body, or stray too far back into the rows of scenery, for fear of breaking the view of the perspective, he could increase the variety of body movement in a basically limited space. Ballet retained many of the attributes it had learned at court; the leading performers occupied the center of the stage with the corps de ballet arranged around them, and a strict hierarchy was instituted among the dancers, both off and on stage.

Baroque operas and ballets found their subject matter in the actions of classical heroes, gods, and goddesses, or the idealized lives of shepherds and shepherdesses tending their flocks in Arcadia. However, in the beginning of the nineteenth century, the scene shifted in response to a new mood.

The Romantic movement in the arts was born in the political upheavals of the American and French revolutions and changes in society brought about by the Industrial Revolution. Life could no longer be viewed as simple and orderly, either on stage or in the streets. The democratic temper of the times—the emphasis on the individual’s right to life, liberty, and the pursuit of happiness—began to shake the old aristocratic hierarchy.

The theater, ever a mirror of life, reflected the Romantic values of the triumph of the emotions over reason and the primacy of the senses. Tempestuous, lonely protagonists defying the authority of the establishment—either in heaven or on earth—held the stage. Here, the human habitat became the outdoors, complete with the vagaries of the forces of nature. The emergence of interest in supernatural beings, so important in the stories adapted for the Romantic ballets, was allied to a yearning for the unobtainable. Faraway places were pictured where life was more adventurous than at home. But stage practice did not change and new ideas were represented by old tricks, multiplying rows of scenes on painted canvas and employing more complicated machinery. The nineteenth century audiences’ love of spectacle in the theater fostered ever more detailed settings of historical periods, fantastic places, and exotic locales.

On November 21, 1831, at the Paris Opéra, Marie Taglioni appeared as the ghostly abbess Hélène in the Ballet of the Nuns during the third act of

the Giacomo Meyerbeer opera *Robert le Diable*. As a spirit dancing on her toes in a moonlit cloister, Taglioni ushered in an era of ballets about mysterious other-worldly creatures who would be adored but not possessed by mortals. Taglioni had perfected the technique of dancing on pointe for a sustained length of time, while the stage machinists had devised a way to enclose gas jets in boxes, hung from the flies in the battens behind the scenes to simulate moonlight. On March 12, 1832, in the ballet *La Sylphide*, Taglioni—clothed in a white muslin dress as if wrapped in clouds of mist—first skimmed over the earth, then was whisked through the air on wires, accompanied in her aerial flight by twelve or fifteen of the corps de ballet. Ballet would never be the same. Théophile Gautier, contemporary critic, recollected twelve years later in *La Presse* (July 1, 1844)

After “*La Sylphide*” . . . the Opéra was given over to gnomes, undines, salamanders, elves, nixies, wilis, peris—to all that strange and mysterious folk who lend themselves so marvellously to the fantasies of the maître de ballet. The twelve palaces in marble and gold of the Olympians were relegated to the dust of storerooms and the scene-painters received orders only for romantic forests, valleys illuminated by the pretty German moonlight reminiscent of Heinrich Heine’s ballads. The new style led to a great abuse of white gauze, tulle, and tarlatan. . . .¹

Works followed using similar themes, with oriental, underwater, or woodland fairies evoking the attributes of the sylph. Gautier turned librettist for the most enduring of all the ballets of the period, *Giselle*, which featured a heart-broken maiden turned Wili who appeared suspended over her grave. By the time that *Giselle* had its premiere on June 28, 1841, at the Paris Opéra, Carlotta Grisi had challenged Taglioni as the reigning favorite, but Pierre-Luc-Charles Ciceri, *décorateur-en-chef* at the Opéra since 1810, was still on hand to paint the forest setting as he had for *La Sylphide* and other ballets before the production of *Giselle*. Gas lighting imitating the rising of the sun to dispel the shadows of night played an important role in creating the atmosphere for the second-act finale.

The Romantic ballets made no innovations in the use of the two-dimensional stage space but brought the components of pictorial illusion to fruition in the merging of subject matter, theatrical magic, and dance technique. Movement was still confined to the planes within the rows of scenery, but the ballerina appeared to be freed from the laws of gravity as she rose “sur les pointes” or was lifted in the air on wires. While the dancer seemed to be weightless and unreal, the scenery was an illusion of three-dimensional landscapes, with painted heavy tree trunks, pavilions that stretched back into multicolumned palaces, and fantastic grottos—all made of canvas stretched over frames, or drops rolled up on battens.

The craze for Romantic ballets spread to London and other major cities in Europe, Russia, and the United States as Taglioni, Fanny Elssler, and other dancers carried the repertory on tour. After the decline of the Romantic ballet in the 1850s and the retirement of many of the major figures, the traditions of dancing fairies, faraway places, and spectacular effects in scenery, lighting, and machinery persisted on the European and American stages. Ballet dancers, especially those trained at the School of La Scala Opera House in



Carlotta Grisi in *Giselle*, Act 2, n.d.
Photograph of lithograph after a drawing
by Challamel. Harvard Theatre
Collection

Milan, learned to turn longer, kick higher, and generally attract attention for proficiency in technique rather than artistry.

Even as the creative impetus on the traditional stages was waning, a new French theater designed by the architect Charles Garnier was completed in 1874, to take the place of the earlier Paris opera house. Garnier's Opéra was the culmination in stone, marble, and gilt of centuries of theater architecture and stage conventions. The opulent auditorium had four levels of galleries above the seats in the orchestra. Behind the proscenium arch, which had in its center the head of Apollo and the date 1669, the founding of the Opéra by Louis XIV, was a huge stage fitted with slots, various-sized traps, and machinery. A journalist of the period commented:

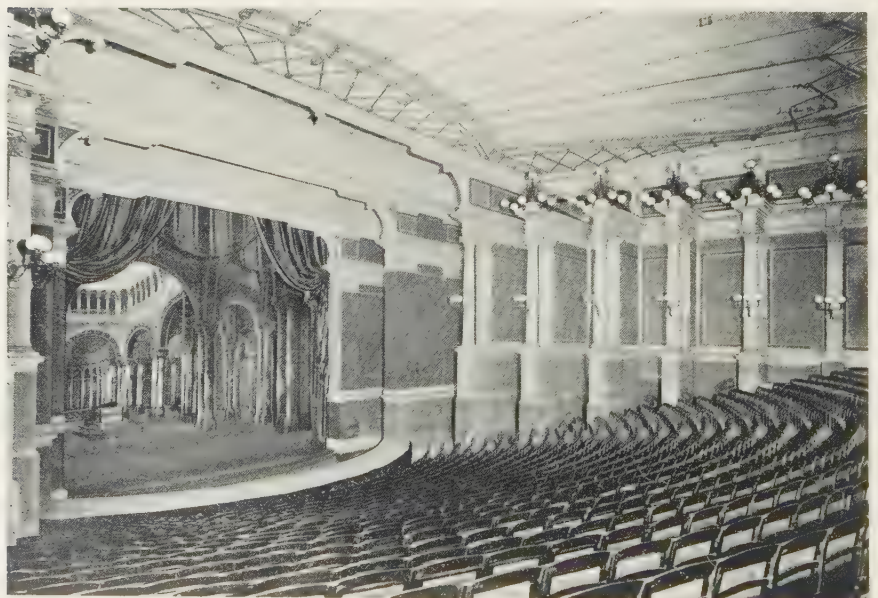
We may criticize the details of the ornamentation, find here too much gold, there too much arabesque, or too many colours or too much allegory; but none can deny that a lasting monument has been erected . . . which will be a pattern for future ages to imitate. . . .²

Yet, as the theater historian Oscar G. Brockett noted about this theatrical palace, "Ironically, this enshrinement of past practise was completed just as [Richard] Wagner's Festspielhaus in Bayreuth which initiated a new ideal was being built."³

Wagner envisioned a new kind of musical form in which inner feelings would be expressed in dramatic symbols rather than external action, similar to ancient Greek drama, as he understood it. In his writings, he proposed the ideal of *Gesamtkunstwerk*, an integration of all the arts under the watchful eye of a master who would realize the conception of the work on stage as a whole. The theater at Bayreuth was built so that Wagner could put his ideals into practice.

The building conceived by Wagner at Bayreuth (from original plans made in 1864 by Gottfried Semper but reworked by Otto Brückwald) was des-

Richard Wagner's Theater at Bayreuth, Germany. Harvard Theatre Collection



cended in principle from ancient Greece, “where the theater was a spiritual experience rather than a social occasion.”⁴ The auditorium was shaped like an amphitheater with every seat having an equal view of the stage. Side boxes and galleries were removed and there was no center aisle. Wagner’s other innovations, the sunken and hidden orchestra pit (the famous “mystical chasm”), and the darkening of the auditorium at the beginning of each performance, combined to focus the attention of the audience totally on the stage. The music from unseen musicians formed an environment which enveloped the audience and the stage. With the musicians removed from view, there were no human-sized figures to interfere with the vision of the characters on stage.

It has been said in respect to the Bayreuth theater, “more than anything else, Wagner’s preoccupation with the visual was the moving force here.”⁵ But Wagner was a product of the Romantic movement, in his own personality of the lonely genius in conflict against society, in his harking back in subject matter to the mythical past, and in his emphasis in his operas on the unseen and the intuitive. Although Wagner made a significant change in theater space, his sensibility about scenic design was mired in the canvas and paint of the stage of Romantic illusion. For the production of the full Ring Cycle at Bayreuth in 1876 (*Das Rheingold* on August 13, *Die Walküre* on August 14, *Siegfried* on August 16, and *Götterdämmerung* on August 17), Wagner hired the brothers Brückner to execute the scenery from Joseph Hoffman’s paintings. Karl Brandt invented and built the machinery, including the swimming machine for the Rhinemaidens. Richard Fricke, the choreographer, was engaged to direct all movements on stage. It was also his task to persuade the three Rhinemaidens to climb the ladder to be strapped into the swimming apparatus. The traditional opera ballet was incidental but movement on stage was not. Wagner demanded that the singers’ expression of their roles be translated into appropriate gesture, body posture, and movement.

After Wagner’s death, his widow Cosima continued the Bayreuth festival without deviating from her husband’s instructions, but for the 1891 production of *Tannhäuser* she had no actual model from Wagner. To stage the Venusberg scene, which Wagner had added to the Paris version of 1861, she summoned Virginia Zucchi, the Italian ballerina who had achieved a reputation as a gifted mime in productions in Russia and elsewhere. Lucien Petipa had choreographed the original scene in Paris, but Frau Wagner sought out someone with a broader sense of movement than a ballet master, thus suggesting, nearly a decade before the twentieth century, that theatrical dance could be freed from the strictures of ballet technique. Thirty men and thirty-four women were brought in for the scene, mostly from the Royal Opera in Berlin, but some from Italy as well. Zucchi herself appeared as one of the Three Graces. Unfortunately, the action in Zucchi’s part was cramped by the scenery and spoiled by the “very clumsy and conventional dresses of the female members of the corps de ballet” as the correspondent for the *London Times* reported (July 29, 1891).⁶ However, a photograph of Zucchi in her *Tannhäuser* costume shows her uncorseted figure in a soft, flowing Grecian-style gown with a small slipper (not pointe shoe) peeking from beneath the floor-length hem. We can only speculate about her movement but her cos-

tume indicates that perhaps she prefigured the innovations brought to Europe by Isadora Duncan nearly a decade later.

Frau Wagner refused to diverge from her husband's directions for scenery and costumes, even though her close friend Houston Stewart Chamberlain had recommended the new ideas of nonillusionistic staging conceived by Adolphe Appia.⁷ It was left to Wagner's grandsons Wieland and Wolfgang to bring Appia's "stage of stylized space arising out of music and out of three-dimensional feeling"⁸ to Bayreuth in 1955, long after his influence had been absorbed by theater technicians throughout the world.

Before leaving the subject of Bayreuth, it is worth noting that Isadora Duncan was invited there by Frau Wagner in the summer of 1904, to appear in the production of *Tannhäuser*. Duncan reported in her autobiography, *My Life*:

We had had a dispute the day before about the meaning which I had put into my dance of the Three Graces of the Bacchanal of "Tannhäuser"! That night, not being able to sleep, Frau Cosima had been turning over souvenirs and had found among the writings of Richard Wagner a small copy-book containing a description more accurate than any yet published, of what he had meant by this Dance of the Bacchanal. The dear woman had not been able to wait, but came at daybreak to acknowledge that I was right. Not only this, but, shaken and agitated, she said, "My dear child, you are surely inspired by the Master himself. . . ."⁹

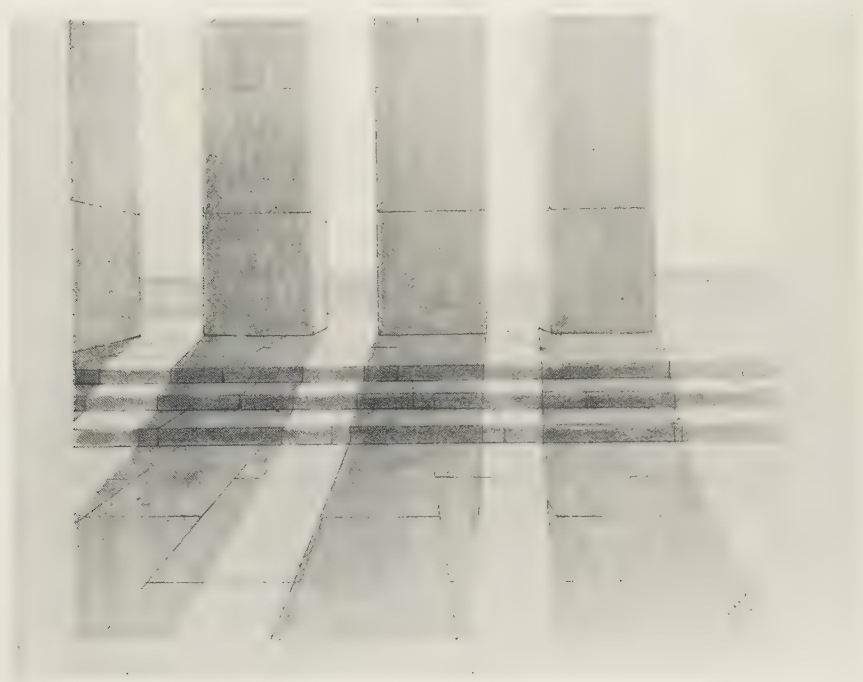
Duncan danced barefoot in her Grecian tunic, but the Graces were dressed in conventional costumes. Critics praised Duncan but noted the ill-conceived match of soloist and regular corps de ballet.¹⁰ Yet some commentators mentioned that Isadora's work might point the way for a future changed production of the Bacchanale.

Adolphe Appia (1862–1928), born in Geneva and educated there at primary school and the humanistic Collège de Vevey, studied music, first in Geneva, then in Leipzig, Paris, and Dresden. He did not attend the theater until the age of nineteen, when he was invited to see Charles Gounod's *Marguerite* at the Geneva Grand Théâtre, built in 1879 along the lines of Garnier's Paris Opéra. The production of *Marguerite*, with its two-dimensional settings and glaring footlights, and others he saw in Bayreuth, Paris, Dresden, and Vienna disappointed him, although he fell under the spell of Wagner's music dramas. Recognizing that conventional staging techniques obscured Wagner's ideals, he resolved to work toward the reform of the operas' production. Appia spent the years 1889 and 1890 at the Hoftheater in Dresden, and the Hofoper and Hofburgtheater in Vienna to study stage technique. Between 1880 and 1887, electricity had been installed in most of the important theaters of Europe, England, and America, but the new lighting was used for old purposes of illumination and special effects. In the 1890s, Appia began his writings "Comments on the Staging of the Ring of the Nibelungen," drafted in 1891–1892 (but not published until 1954)¹¹ and his extended scenarios for the Ring Cycle. Only three hundred copies of *La Mise en Scène du Drame Wagnerien* (The Staging of Wagnerian Drama) were published in 1895; his first full-length work, *La Musique et la Mise en Scène* (translated into English as *Music and the Art of the Theater*) appeared in 1899.

Influenced by the classical Greek theater and Swiss outdoor theater festivals on national themes, as well as Wagner's music dramas and writings, Appia proposed a radically changed stage space. Central to his conception was the three-dimensional actor moving in a three-dimensional space, rather than in front of two-dimensional painted scenery. Appia stressed simplicity and suggestion in his design of a stage with platforms, steps, and ramps, which allowed the actor to move through the volume of space. Lighting was a "living" entity of light and shadow, which molded the actor, provided atmosphere, and was rhythmic in its changes. Light was also a unifying element. Like Wagner, Appia called for one director who would interpret the totality of the production.

Appia's theories on the reform of acting were a search for a method of training actors in gestures and movements which he described as "choreography," but the realization eluded him until 1906 when he attended a lecture-demonstration in Geneva arranged by Emile Jaques-Dalcroze (1865–1950). "I found the answer to my passionate desire for synthesis," Appia wrote of the experiments of Jaques-Dalcroze in the preface to the 1918 English edition of *Music and the Art of the Theater*. He recognized that the unity between music and movement which Jaques-Dalcroze had achieved was the "choreography" which Appia had been seeking.

Jaques-Dalcroze was born in Vienna but spent most of his life in Geneva, where he was a composer and professor of music theory when he and Appia first met. Seeking a way to teach his students an understanding of rhythm, he had created exercises for the body to measure the values of time and rhythm, but this "dancing," as his detractors labeled it, had no relation to ballet technique. Later, after Appia and Jaques-Dalcroze had met, eurhythmics, as the



Adolphe Appia, *Espace Rhythmique: Les Trois Piliers*, 1909. Pencil, charcoal, and chalk, $18\frac{3}{16} \times 24\frac{1}{8}$. Musée d'Art et d'Histoire, Geneva

new system was called, came to include the expression of the emotional content of the music.

Appia and Jaques-Dalcroze struck up a friendship based on appreciation of each other's work. In 1909, Appia began to design his "espaces rythmiques" (rhythmic spaces) to provide a suitable environment for lecture-demonstrations by Jaques-Dalcroze.

Jaques-Dalcroze was invited to Hellerau, a suburb outside Dresden, in 1910 by the brothers Wolf and Harold Dohrn, manufacturers and real estate developers. At Hellerau, an institute, the Bildungsanstalt Jaques-Dalcroze, was built for the teacher and his work. For the school, Appia, in collaboration with Alexander von Salzmann and Heinrich Tessenow, designed the auditorium, the stage, and its lighting for the institute. This modern theater consisted of a large hall which encompassed both stage and spectators with no proscenium arch to separate them—the first in modern times—but the sunken orchestra pit of Bayreuth remained. The six hundred seats in rows on steeply raked banks recalled the seating on the outdoor slopes of ancient Greece. The walls and ceilings were covered with transparent canvas which hid about three thousand lamps to shed indirect illumination on both the stage and the audience, with no break between them.

Appia and Jaques-Dalcroze collaborated on the 1912 production of *Echo and Narcissus* (a dance drama presented by the Hellerau students, based on a story by Jacques Chenevière with music by Jaques-Dalcroze) and scenes from Christoph Gluck's *Orpheus and Euridice* and on the 1913 production of the entire Gluck opera. Appia designed a simple setting of platforms, steps, and draperies, enlivened by Salzmann's lighting plan, which called for contrasts of light and shadow. Annie Beck, master pupil of Jaques-Dalcroze, choreographed movements for the dancers on the platforms and stairs.

George Bernard Shaw and Paul Claudel, playwrights; Georges Pitoeff, actor and producer; Alfred Roller, scene designer; Sergei Diaghilev, ballet impresario; Max Reinhardt, and Constantin Stanislavski, stage directors; and Upton Sinclair, author, were among the visitors to Hellerau for the festivals and demonstrations. Sinclair later sent his young hero Lanny Budd to school at Hellerau in the first chapter of his novel *World's End* (published in 1940).

If Appia had come to the theater as a stranger enters a foreign land, Edward Gordon Craig (1872–1966) was born within its borders.¹² Craig was the son of Ellen Terry, beloved actress for more than fifty years on the English stage, and Edward William Godwin, architect, artist, director, and theater critic. Craig's artistic father was Henry Irving, Terry's acting partner at the Lyceum in London and the greatest of the Victorian actor-managers. Craig had his first speaking role on stage at age thirteen, when he appeared in a play in Chicago on tour with the Lyceum company, then continued his acting career in the company from 1889 to 1897 and in the English provinces during vacations from the Lyceum. Although successful as an actor, Craig turned to design and stagecraft as he developed his theories of theatrical reform, the antithesis of Irving's elaborate two-dimensional painted settings of historical realism. Beginning with the operas *Dido and Aeneas* (1900), *The Masque of Love* (1901), *Acis and Galatea* (1902), and, under his mother's management, *The Vikings* (1903), Craig presented productions with simple settings in which



Adolphe Appia, *Espace Rhythmique: La Ronde du Soir*, 1909. Pencil and charcoal, $19\frac{11}{16} \times 28\frac{1}{8}$. Musée d'Art et d'Histoire, Geneva



Edward Gordon Craig, *Isadora Duncan: One of Six Studies of Movement*, 1906. Etching, 12 × 9½. Memphis State University (Mississippi Valley Collection)

scenery, costumes, light, and movement were unified in symbolic style. Traditional canvas scenery was eliminated in favor of platforms and set pieces, with an imaginative use of lighting on cloths. The effect was described by W. Graham Robertson in the preface to Craig's first book, *The Art of the Theatre* (1905):

... Round and out of [*Acis and Galatea*] was woven an ever-shifting maze of colours, form and motion, through which the music tripped daintily, more lovely than of old ... the fierce mid-day light beat down, tempered softly by the draperies of the white tent under which they lay. Of scenery, in the ordinary sense, there was none; all was suggestion. ...

And so, through the setting forth of the story, song, action and dance went hand in hand, none claiming the mastery, among a setting ever appropriate and suggestive ... the flow of a running stream was so quaintly echoed in the bending, swaying forms, floating scarves, and waving arms of the chorus, that music and singers alike seemed to melt together. ...¹³

Like Appia and Wagner, Craig conceived of a total theater in which the arts would be joined, under the direction of a stage artist, but Craig sought from this fusion a higher art, an "art of the theater." He rejected painted scenes for a three-dimensional space with designs of strong vertical and horizontal lines, and he used texture and color for dramatic effect. Ever-changing light established a plastic complement and mood for the actors. Like Appia, Craig was searching for a method of stage movement to unify the aspects of the production, and to place the three-dimensional actor in a three-dimensional space.

Despite the artistic achievement of Craig's early productions, financial backing for further work was not available in England. Craig accepted an invitation in 1904 from Count Harry Kessler, a patron of art and literature from Weimar, to visit Germany. In Berlin, in December of that year, Craig met Isadora Duncan (1877–1927), the American born dancer whose free spirit gave courage to other artists to follow in her bare footsteps.

There is no doubt that Craig and Duncan were kindred spirits, single-minded in their devotion to their art. Although Craig disputed Duncan's account, and the manuscript of *My Life* is believed to have been embellished after her death, Duncan's recital of their first meeting in her autobiography implies the essence of their bond:

... when the performance was over, there came into my loge a beautiful being. But he was very angry. "You are marvellous!" he exclaimed. "You are wonderful! But why have you stolen my ideas? Where did you get my scenery?"

"What are you talking about? These are my own blue curtains. I invented them when I was five years old, and I have danced before them ever since!"

"No! They are my decors and my ideas! But you are the being I imagined in them. You are the living realization of all my dreams."

"But who are you?"

Then from his mouth came these wonderful words: "I am the son of Ellen Terry." Ellen Terry, my most perfect ideal of woman! Ellen Terry. "Why, you must come home and have supper with us," said my unsuspecting mother. "Since you take such an interest in Isadora's art, you must come home to supper with us."

And Craig came home to supper.¹⁴



Edward Gordon Craig, *Hell, Plate 14*
from Scene, 1907. Etching, $8\frac{1}{2} \times 6\frac{3}{4}$.
Arnold Rood Collection

Craig and Duncan shared a vision of stage space in which the performer would move freely in a simple setting of harmonious elements. Neither was deterred by fashion or public opinion, and they must have found comfort in the ideals they held in common.

In Duncan as artist, Craig found the embodiment of his ideas on movement—expressive, pure, allied to nature, with no “clever tricks of the trade.”¹⁵ Duncan was responsible for persuading Eleanora Duse, the renowned Italian actress, to engage Craig to design her production of *Rosmersholm* (1906), and in 1908, while in Russia, Duncan continually talked about Craig to her admirer Constantin Stanislavski, the cofounder and director of The Moscow Art Theater. Stanislavski acted on her suggestion and in October 1908, Craig went to Russia on the first of four trips he would make for the production of *Hamlet*, the first and only time his moving “scene” would be used under his direction.

The curtain went up on the opening performance of *Hamlet* on January 8, 1912. The production became a landmark in theatrical reforms, both for its own artistry and for its influence on other theaters in Russia, which “quietly appropriated the ideas of Craig, publishing them as their own.”¹⁶

From the combined impetus of Craig and Appia, the three-dimensional stage for the three-dimensional actor, moving expressively in an ever-changing atmosphere of light and shadow created by the lighting, became a reality. The innovators of the twentieth century—Reinhardt, Georg Fuchs, Leopold Jessner, and Erwin Piscator in Germany; Jacques Copeau, avowed disciple of Craig and Appia, in France; Anton Giulio Bragaglia in Italy; and Vsevolod Meyerhold, Alexander Tairov and Yevgeniy Vakhtangov in Russia—continued Appia’s and Craig’s work in further directions, with movement as an integral part of their total theater design.

Before and after World War I, Rudolph von Laban, Mary Wigman (who had been a student at Hellerau under Jaques-Dalcroze), their followers in Europe, and the descendants of Ruth St. Denis and Ted Shawn in the United States took advantage of the newly changed stage space to create a form called modern dance. Modern dance freed the body to explore weight, various shapes and levels, and different centers of energy to express the inner spirit. During this period the choreographers Michel Fokine, Vaslav Nijinsky, Leonid Massine, Bronislava Nijinska, and George Balanchine presented works for the Diaghilev Ballets Russes which used classical technique in new ways to create contemporary ballets. Nearly all the designers for the Diaghilev Ballets Russes returned to two-dimensional painted settings because of the need for unbroken stage space and scenery which could be packed up and toured, but they used stylized and symbolic designs, rather than perspective in pictorial illusion.

These men and women of the twentieth century sought to bring the spectator to a “seeing place,” or *theatron*, to watch a revelation of the truths of life, as the ancient Greeks had done, so many theatrical traditions ago.¹⁷

Written sources consulted are listed in the Notes and Bibliography section at the end of the volume.

Martha Graham and the Changing Landscape of Modernism

Deborah Jowitt



Martha Graham in *Lamentation*.
Photograph by Barbara Morgan, 1935

“Art does not create change; it registers change. The change takes place in the man himself. The change from nineteenth to twentieth century thinking and attitudes toward life has produced a different inspiration for action. As a result, there is a difference in form and technical expression in the arts.”¹ Martha Graham wrote these words in 1941. It is, perhaps, an accident that the word “dance” does not appear in these sentences, but the omission of it underlines one point that modern dancers like Graham were trying to make: dance was not a trivial form, not simply entertainment or spectacle, but a major art capable of articulating, according to its own rules, the most important issues of the era.

Almost from the beginning of her choreographic career, Graham’s concerns paralleled those of the notable painters, sculptors, architects, and designers who were her contemporaries. I say “almost” because her first dances, when she was almost thirty-two, performed in April of 1926, still had the patina of Denishawn (the company formed by Ruth St. Denis and Ted Shawn). Titles like *Three Gopi Maidens*, *A Study in Lacquer* suggest that some of these dances stemmed from the exotic and decorative genre pieces that Ruth St. Denis and Ted Shawn had, with immense success, toured on vaudeville and concert circuits here and abroad. Graham had been a Denishawn dancer for seven years. She was experienced at playing Mexican virgins, Chinese ladies, Japanese servant girls, Egyptian priestesses, Javanese temple dancers, Spanish dancers. Other works on her early programs—dances set to a Brahms intermezzo, to a couple of Ravel waltzes, to the delicate impressionism of Debussy’s *Clair de Lune*—may have been linked to the pretty and romantic “music visualizations” she had also appeared in during her Denishawn career. A photo of Graham and her first three-woman company in *Danse Languide* (Scriabin) is an art dance study in curves—a simple but luxurious flow of bodies and drapery.

Since all of these dances but one have perished (*Three Gopi Maidens* is probably embedded in the film of *Flute of Krishna*, an entertainment devised by Graham while teaching at the Eastman School in Rochester), there is no way of knowing which of them might have prefigured the strength, stringency, and political awareness that began to invade her work very shortly. By 1928, the year in which she made *Immigrant* and *Poems of 1917*, she was saying, “Virile gestures are evocative of the only true beauty. Ugliness may actually be beautiful if it cries out with the voice of power.”²

During the late 1920s and early 1930s, Graham and her most formidable contemporary, Doris Humphrey, aligned themselves with modernism, as Mary Wigman in Germany had already done. Like many architects and designers—the native Frank Lloyd Wright, for instance, and the transplanted Europeans Frederick Kiesler and Kem Weber—they wanted to pare away surface decoration, disguises, impressionism. They wanted, I think, to redefine the body in terms of the Machine Age. But Graham made it clear that finally acknowledging the impact of the machine on contemporary life did not mean substituting fanciful imitations of cogs and wheels for fanciful impressions of a pastoral existence. F. T. Marinetti’s tongue-in-cheek *Manifesto of Futurist Dance* would have annoyed her: “We must imitate with gestures the movements of motors, pay assiduous court to steering-gear, wheels, pistons,

prepare the fusion of man and machine. . . .”³ Europeans like Nikolai Foregger did make machine dances.⁴ Graham, indeed, considered such dances European—the result of sentimentalizing the machine. To her, what could be articulated was a change in the tempo of living, a shift toward things speedy, stripped-down, powerful. One can see a parallel between her thinking and that of the Precisionist painters like Charles Sheeler, or Charles Demuth, who, even prior to 1920, subjected machines and industrial landscapes to a simplifying and purifying vision, so that only the most integral aspects of the shapes remained. In Graham’s earliest and most belligerent “modernist” works, she was not, she said, entirely obliterating curves and continuous lines; she was providing a percussive segment of a curve, counting on the spectator’s eye to complete the line.

Graham and, to an extent, Doris Humphrey shared with many painters—Charles Sheeler and Georgia O’Keefe, for example—an interest in the frontier landscape and American sources: the uncluttered view of distant horizons, the fervent simplicity of Shaker or American Indian art and ritual. The integrity of these forms recalled a more communal, less materialistic past; their plainness allied them with the tenets of modernism. That beauty could be found in austerity was perhaps an encouraging idea to consider during the years of the Depression.

The statement that form follows function has been lobotomized by misuse. As Paul Frankl pointed out in 1930, it can create the misconception that everything that is functional—efficient in design—is beautiful.⁵ But to the architects and designers committed to relating form and function, form was not to be solved on a utilitarian level alone; it had to express something essential about the material and the ideal purpose of the object made of it. In Graham’s case, being true to the material—the human body—had nothing to do with presenting it in a relaxed or workaday state. It meant developing in herself and in others a white-hot awareness of the body’s structure and the body in motion, and objectifying that awareness through form. It meant not concealing the body under ruffles or softening the angles of its joints. Graham’s dancers, all women, wore long, plain, close-fitting dresses designed to draw attention to the torso and limit the legs’ ability to make fancy designs in the air. It also meant not violating the truth of the body’s response to gravity: the floor was not a fictitious lawn to float over; it was a drumhead to strike and rebound from.

And since emotion is fundamental to the human condition, that too determined the form a dance was to take. The few films and scraps of films extant reveal that to Graham and Humphrey and their peers, the impetus of a gesture mattered more than perfect line, that the subtle modulating of breath and energy was more important than a display of beguiling steps. They were investigating—rediscovering—the drama of motion. Graham’s first major work for a large group, *Heretic* (1929), presented the dilemma of the individual against society in terms of action. By all accounts, the solo figure of the white-clad outcast (Graham) was forced out of the group, denied readmission, mowed down by an implacable wall of females dressed alike in long dark gowns. In her 1920 solo *Lamentation*, she sat, until the very end of the dance, on a small bench, encased from head to foot in a tube of blue-gray

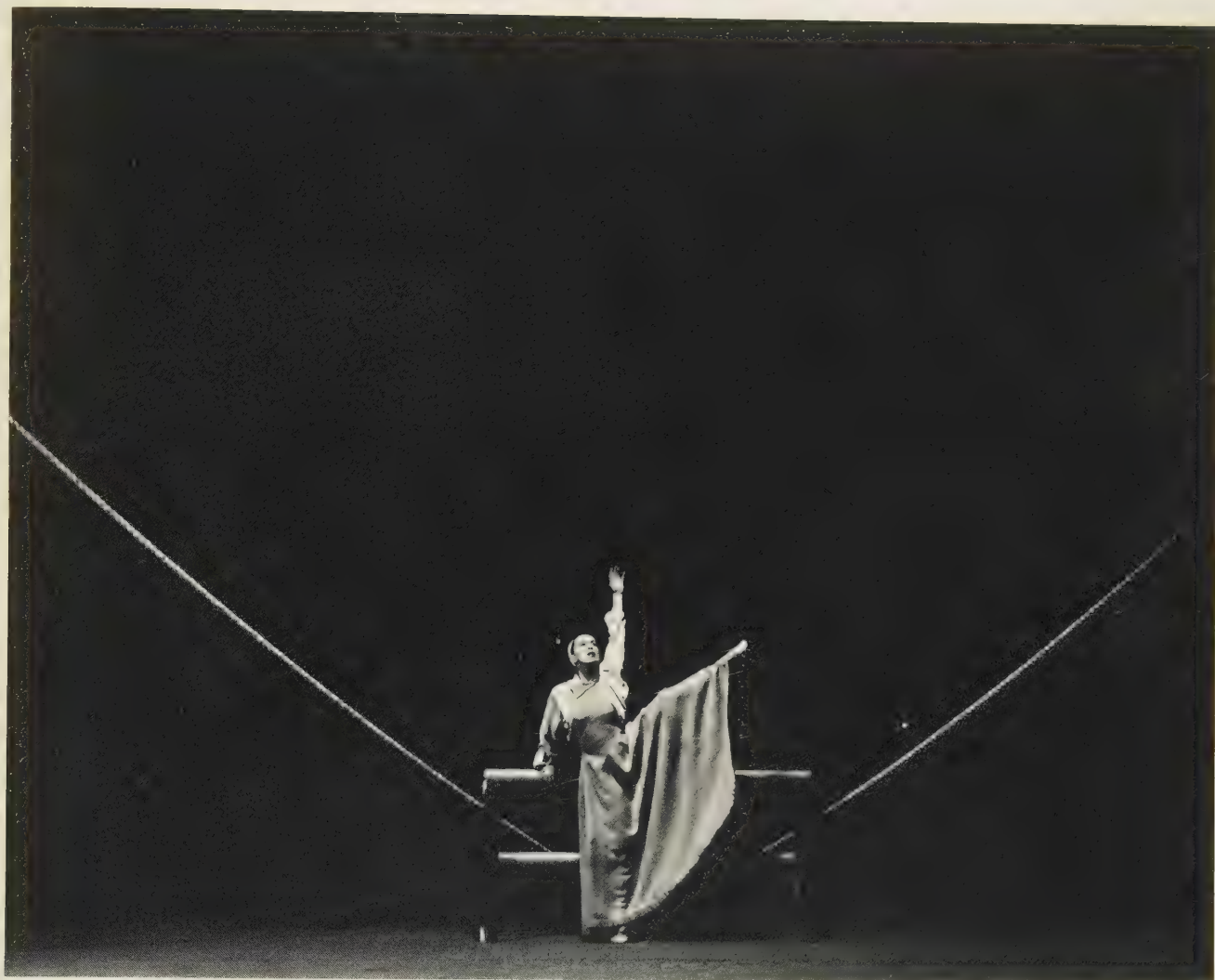
stretch jersey, perhaps two feet in diameter. As she rocked tensely from side to side, pressed her elbows, knees, hands against the fabric, the resistant material, stretching into folds, intensified her gestures and seemed to become the grief that enveloped her. The emotion was expressed not as self-pity, but as a kind of powerfully abstracted action—alternately fighting and yielding to the enshrouding fabric.

Lamentation is one dance that clearly shows Graham's awareness of trends in contemporary art. Several of the dancers working with her at the time have attested to her absorption in the works of Ernst Barlach and Käthe Kollwitz, in particular, Kollwitz's drawings of grieving women.⁶ And certainly the shapes Graham designed for the women in her extraordinary *Primitive Mysteries* were inspired by the "santos" she had seen while traveling in the American Southwest,⁷ if not by the blocky, powerful figures of works by Diego Rivera and Jose Clemente Orozco.

Until the mid-thirties, Graham used no sets. Perhaps the stage space was a virgin frontier on which she wanted to be the only one to set foot. Certainly her company of sturdy women with their percussive gestures, the range of their leaps and falls, the strength that emanated from the center of their bodies, the bold architectural designs that contained their vigor needed no visual intensification. But in 1935, Graham asked Isamu Noguchi to design a set for her *Frontier* (originally the first section of a two-part dance called *Perspectives*). They had met through a mutual friend, dancer Michio Ito; in 1929, Noguchi had made two portrait heads of Graham; his sister, Ailes Gilmour, danced in Graham's company between 1931 and 1933.

Both set and dance were—are—remarkable. Graham's spare composition, set to an equally spare score by Louis Horst, celebrates the enormous space of the American frontier and the spaciousness and independence of the American spirit. Graham danced the role of a woman temporarily alone and glad of it—measuring off her turf, luxuriating in the expanse of air, by turns playful, ceremonious, and solid as rock. Noguchi's design enhances the dance's concreteness, and its imaginativeness: a section of two-rail fence, sturdy enough to lean on, and a V of rope, its point anchored at the center back of the stage, its ends slanting forward and up to disappear into the wings. It suggests boundaries, tracks, the soar of the spirit. He wanted, he said in a recent interview, to "bisect that volume of air,"⁸ by taking a perspective, usually conceived of in a plane, and tilting it into three-dimensional space.

As the commissioning of a set indicates, Graham had modified her position of extreme austerity. In fact, this stance had begun to be modified by all the modern dancers shortly after they had assumed it. Like the later revolutionaries of the 1960s, they had started by rejecting almost all extant traditions—particularly ballet and Denishawn—and subjected dance and the dancer to a complete reassessment. Then, judiciously, bit by bit, they enlarged their vocabularies, and reinstated those portions of their legacy that might be useful and suitable. *New York Times* critic John Martin, who kept a weather eye out for changes in Graham's style, announced in 1931 that she had modified her percussive attack—that she had "found the secret of striking without clangor, like the stroke of those mellow gongs of the Orient



Martha Graham in *Frontier*. Photograph
by Barbara Morgan, 1935



Isamu Noguchi, *Ruth Page in Sack
Costume*, designed by Noguchi, 1934.
Ink on paper, 22 × 20. Ruth Page,
Chicago

which begin their vibrations as if without an initial percussion.”⁹ In 1933, he pointed out that she was now using her hands more fully. (Graham had remarked, in several interviews, that she was starting in choreography with deliberate primitivism: feet would come first, hands would be the last to develop, when she understood their function in dance and felt the necessity of using them.)

It would have been uncharacteristic of Graham to use sets simply as background. Once she had become intrigued by the possibilities they afforded, she was prepared to give them an active role. So active, in fact, that she bravely asked Alexander Calder to design mobiles for her 1935 *Panorama*—an “American” piece with something of the WPA mural about it, done at the Bennington Festival for an augmented company—and her 1936 *Horizon*. Bonnie Bird, who danced in the Graham company in those days, remembers the practice models for *Panorama* that Calder rigged in trees so that the dancers could practice moving with ropes attached to their wrists, which in turn activated the mobiles. The idea of dancing sets proved impractical or distracting.¹⁰ Later, in 1948, Graham threw out a set Noguchi had designed for her ecstatic company piece, *Diversion of Angels*: it was a gray backcloth that trembled into hills when invisible forces pushed it or pucked it from behind.

In 1938, Graham entered a new phase. She acquired a male dancer, Erick Hawkins, that year; another, Merce Cunningham, the following year; and a few others soon after. Role playing entered her work and, inevitably, sex. Over the next few years, she investigated, with amazing ingenuity, forms of literature and popular entertainment that might prove viable in dance: minstrel show (*American Document*, 1938); circus (*Every Soul Is A Circus*, 1940); puppet show (*Punch and the Judy*, 1941); poem cycle as biography (*Letter to the World*, 1904—her Emily Dickinson piece); stream-of-consciousness memoir (*Deaths and Entrances*, 1943). The sets and lighting for all of these were designed by Arch Lauterer, the brilliant teacher and designer-in-residence at the Bennington Festival. His sets for Graham were succinct, but literal—a fragmentary, slightly dislocated reality—as if his astute assessment of Graham was that she was doing fantastic and inspired versions of home theatricals improvised out of attic trunks.

Not too long after the premier of *El Penitente*, Graham asked Noguchi to redesign the production, and in 1944, after Lauterer had decided he could no longer work with her, she began a collaboration with Noguchi that lasted on and off until 1967 and yielded sixteen more works (not counting the *Diversion of Angels* backdrop or *El Penitente*). One of the many quotations Graham jotted down in her notebooks (of which one was published in 1973 by Harcourt Brace Jovanovich) is this from André Gide’s *Diaries*: “. . . great art is to recall primal darkness of which fragments still live in the artist.”¹¹ At the time she and Noguchi began to work together intensively, they were allied by their common interest in ceremony, myth, and Oriental theater, in archetypal and cryptic structures—exterior ones like Stonehenge, interior ones like rites of passage. Noguchi has described himself as a traditional sculptor who makes contemporary images that relate to history; Graham in the forties was beginning to apply a contemporary and private perspective to myth and history.

Stylistically, too, they had much in common—notably their use of rugged or powerful materials, the control and polish with which they shaped these, and the way in which this firmness contrasts with the enigmatic nature of the finished work.

I think that they influenced each other. The set pieces that Noguchi created for Graham were often among his first experiments with a particular form. The structures, composed of flat, interlocking pieces, which he built for Graham's *Herodiade* in 1944, predate his *Gregory* by about two years. Forebearers of *Omphalos* and the smooth "stepping stones" he made during the 1960s appeared in *Cave of the Heart* in 1944. Before any of his playground proposals were accepted by city planners, he was building astonishing playgrounds for Graham to dance in. His early piece, *Miss Expanding Universe* (1932), may relate to Japanese *haniwa* figures, but this smoothly contoured woman, encased in a long, plain stone dress, her body pushing against the wind, looks remarkably like a Graham dancer of the period.

The year 1944 was an important one for Graham. The Elizabeth Sprague Coolidge Foundation commissioned three dances from her, and three scores—from Aaron Copland, Paul Hindemith, and Darius Milhaud. In retrospect, it also seems that this was the year in which her dance theater began to assume the form she was to work with for the rest of her career. If *Appalachian Spring* is as "American" as a sampler, it is also as imaginative and as idiosyncratic, not at all a naturalistic genre piece. Like the actors in a Kabuki drama, the characters—Bride, Husbandman, Pioneer Woman, Preacher, and his four Followers—enter ceremoniously one by one into the clearing defined by Noguchi's slender, connected wooden structures. One wall of a house, a bench, some steps, framing members made of new wood, a piece of

Isamu Noguchi, *Miss Expanding Universe*, 1932. Aluminum, $40\frac{7}{8} \times 34\frac{7}{8}$.
The Toledo Museum of Art



fence, a tilted platform—they look sound but frail in the immense open space the dance conjures up. For some years, Graham had been dealing with reaction, as well as with action. *Appalachian Spring* progresses, in part, by means of danced soliloquies—meditations by each character, during which he or she may step out of real time into some imagined future, or make a disquisition on events. At these times, the other people freeze, the preacher always on his tilted platform, the husband by the fence or at the doorway of the “house.” The women sit on the slender rocking chair, or on the bench; the men never do. So the set pieces are not simply walls and furniture; they define and safeguard zones of mental activity as vast as the waiting land.

The three mysterious structures Noguchi made for *Herodiade* might be called, for convenience’s sake, “clothesrack,” “chair,” and “mirror,” but they look like the bleached bones of things that might once have been alive. In this dance, a woman (originally Graham) is poised at some enormous unspecified crisis in her life, a moment of change. Attended by a maidservant, she wrenches herself through states of rage, despair, and terror, and reaches acceptance—even transfiguration. The oddly human X of the clothesrack holds the cloak she must eventually put on. The chair Graham has referred to as “the chair of memories which Plato speaks about.”¹² As for the mirror, both Graham and Noguchi have said that they never discussed with each other what it meant, yet he has called it “an x-ray view of herself . . . more of a reflection than she would really like to see, almost.”¹³ And Graham has said, “When a woman looks in a mirror . . . and if she’s approaching the time when she’s no longer young [Graham was fifty when she made the dance], she sees her skeleton, she sees her bones.”¹⁴

In all the so-called “Greek” dances Graham embarked on after 1944, the central character—whether Jocasta or Clytemnestra or St. Joan—is also what Graham termed “the artist-seeker,” suspended in a kind of limbo between states of being or consciousness. Often time seems to expand while she remembers events of her past (summoning up other dancers to people her memories) or considers her destiny, before finally stepping over the threshold. “In a tent in the desert of time we have a tryst. This tent is the tabernacle of our own being.”¹⁵ These lines, which Graham scribbled into her notebooks, sound like the “willed introversion” Joseph Campbell has seen as “one of the classic implements of creative genius.”¹⁶ (Campbell is one of the many writers on myth and psychology Graham read.) Although the woman in *Errand into the Maze* (1947) and the biblical heroine of *Judith* (1950) gird themselves to kill another, one can infer that Holofernes hidden in his tent and the “Creature of Fear”—a potent yet vulnerable Minotaur, his arms perpetually draped over Noguchi’s bone yoke—stand for dark regions of her own soul which the heroine must confront. Sometimes, like St. Joan in *Seraphic Dialogue* (1955, based on an earlier solo)¹⁷ or Jocasta in *Night Journey* (1947), it is her own death she is preparing for—a journey to an unknown place.

The visionary terrain that Graham and Noguchi mapped in these dances links them to surrealism. The objects he made changed according to how she handled them; she used them, he once said approvingly, as extensions of her body. The delicate, trembling wire structure in *Cave of the Heart* (1946) looks at first like a magical bush, the lair of the sorceress Medea. It could even be

the Golden Fleece. But when Meda finally plucks it from its rock and steps into it, it turns into a flaming dress—symbol both of her supernatural powers and of the jealousy that has consumed her. The smooth, phallic dolmens of *Dark Meadow* (1946), Graham's most insistently Jungian voyage, can be turned to show different colored sides, can hold flowering branches or sprout leaves. The inverted *L* of a portal in *Alcestis* (1960), tipped, is a bed. Even unmoving objects are often in themselves ambiguous. The fatal bed in *Night Journey*, on which Oedipus and Jocasta lie together, is also like a torture rack and, if one looks closely, interlocked male and female figures. Holofernes' tent in *Judith* is built of huge wooden spears that are also phalluses.

Graham's movement for these pieces is also ambiguous. What had originated as opposing muscular forces within the body became metaphors for states of indecision and mental anguish, for the battle between lust and repression which played a large part in the works. Some of the orientalism of

Martha Graham in *Cave of the Heart*.
Harvard Theatre Collection



Martha Graham in *Judith*



the Denishawn days resurfaced—the half-moon arms, flexed feet lifted behind, the Cambodian crawls, the pattering little walks—but twisted and spiraling and sometimes pulling the body in three directions at once. The lifts and embraces that Graham designed for two bodies often give the impression of grooved joints fitting together, of the bold play of tension and counterbalance that certain of Noguchi's sculptures have. And these stylistic features became easier to comprehend as Graham ceased drawing new movement from her own body for every dance and codified a vocabulary.

The literary and dramatic dances Graham has made since the mid-forties could be considered as the first true Cubist structures in dance. In them, there is no single perspective. What cinema achieves on a two-dimensional surface with montage, dissolve, and flashback, Graham created in three-dimensional space with movement, lighting, music, and set pieces. Cities miles apart, like Troy and Mycenae in *Clytemnestra* (1958), can inhabit the same stage simultaneously, brought together by the device of the heroine-who-remembers. Past and present, too, can coexist in space. A character may be split into several aspects or ages, as when one dancer plays the central Joan of Arc in *Seraphic Dialogue*, while three other dancers personify her as “maid,” “warrior,” and “martyr.” Theories about the relativity of time and space could be no more dramatically expressed.

Even the zones are malleable. One sees the heroine of *Errand into the Maze* as first being “outside” the white, V-shaped crotch of a portal Noguchi designed; yet once she has stepped through it and lashed it shut with her white cord, “inside” and “outside” become vibrating concepts. Perhaps she thinks she is shutting her adversary out, perhaps she is shutting herself in with him; wherever she is, the whole stage becomes that place. This flexibility—like her ceremoniousness, like the shifts in her dances between the modes of meditation and action—also links her work with Oriental theater forms.

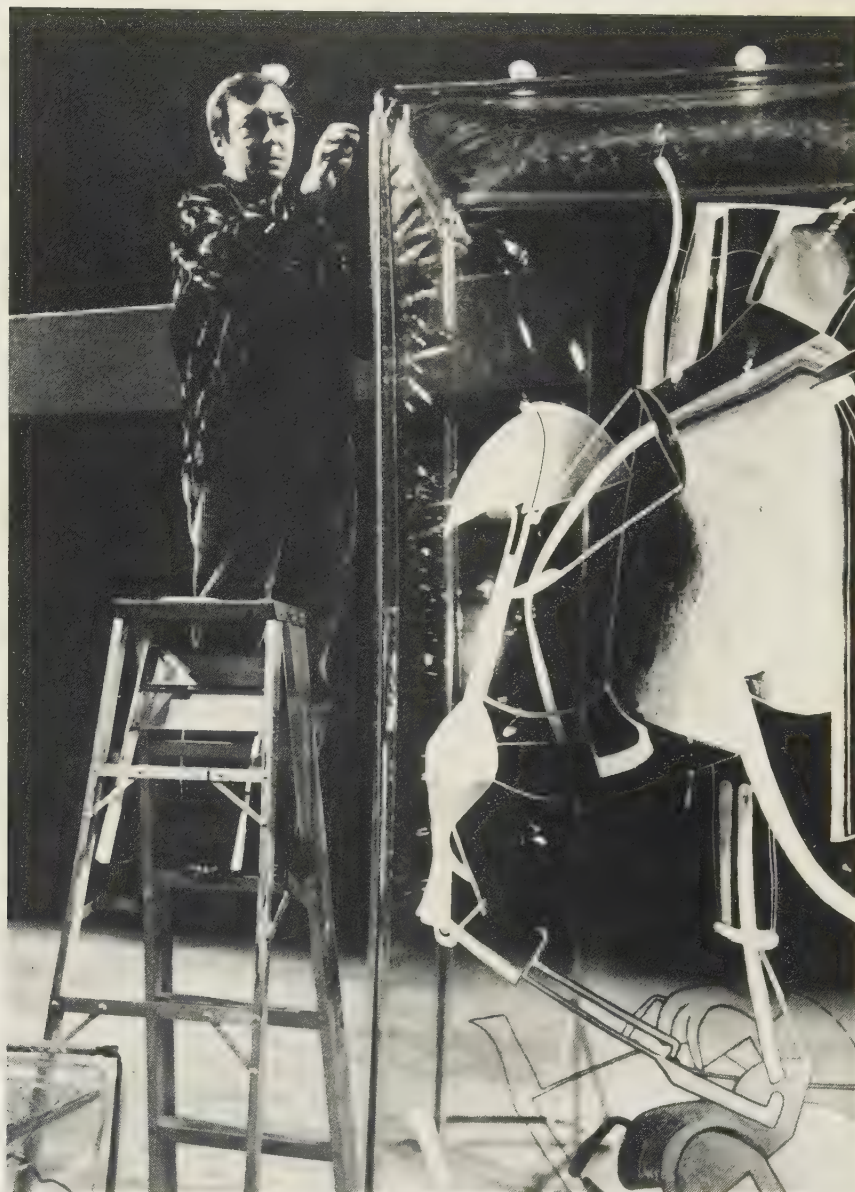
Graham's stage has been called an “arena of the mind.” Rarely do characters leave that stage. They lurk or wait immobile on the set piece until called into action. An object may acquire the status of home base for a particular performer, who, like the actor-dancer of Oriental theater, can slip easily from action to meditation, from being participant to being narrator or chorus.

Graham and Noguchi have not worked together since 1966, but it was with him that she perfected the mold of a contemporary ritual theater in which private emotion and personal experience become the basis for a drama of thunderous archetypal forces. Other designers who have worked with Graham—Dani Karavan, Ming Cho Li, Leandre Locsin, among others—have, in some sense, had to counterfeit Noguchi, since the kind of sets he designed had become integral to her form.

Now in her eighties, after more than fifty years of choreographing, Martha Graham has circled back toward the decorativeness, the luxuriousness of Denishawn—although her dances are more sinewy and never as literal as Denishawn dramas were. At their core is the concept of the body as a work of art—beautifully shaped (and revealed by the costuming), ardent, stretched out in space, sensual. Her dancers have become the “celestial acrobats” she has often spoken of, endlessly leaping through the golden circuses of her devising.

“Then I
Thought about
Marcel . . .”:
Merce
Cunningham’s
*Walkaround
Time*

David Vaughan



Jasper Johns working on set of
Walkaround Time, 1968

The practice of commissioning decors and costumes for ballet from avant-garde painters and sculptors, initiated by Sergei Diaghilev in the second period (1917–1929) of his Ballets Russes, was continued by his emulators, Rolf de Maré (Ballets Suédois) and the Comte Etienne de Beaumont (Soirées de Paris), and, less boldly, by the émigré Russian companies of the thirties and forties. It has not happened often in American ballet in the second half of the twentieth century, largely because of George Balanchine's lack of interest—some might say lack of taste—in such matters. The modern dance has a better record, notably in Merce Cunningham's long series of collaborations with some of the most advanced American painters, which parallels his equally adventurous history of musical collaboration, particularly with John Cage, which is of forty years' duration.

- From 1954 to 1964 Robert Rauschenberg was the Merce Cunningham Dance Company's resident designer. In 1967 Jasper Johns became the company's artistic advisor, in which capacity he not only designed scenery and costumes himself (for *Second Hand*, *Landrover*, *TV Rerun*, *Un Jour ou deux* for the Paris Opéra Ballet, and, later, *Exchange*) but also commissioned them from other artists: Frank Stella (*Scramble*), Andy Warhol (*RainForest*), Robert Morris (*Canfield*), Bruce Nauman (*Tread*), and Neil Jenney (*Objects*). As is well known, one of Cunningham's major innovations is the introduction of the principle of the independence of the elements of choreography, sound, and design, as opposed to that of integration, which characterized Diaghilev's productions. These elements are created separately and brought together only in the final stages, sometimes not until the first performance.

One of the few occasions in which Cunningham diverged from this principle was in *Walkaround Time* (1968), in which the collaboration, at one remove, was with Marcel Duchamp. In the late forties and early fifties Cunningham and Cage were friendly with members of the New York School of painters (Willem and Elaine de Kooning designed the scenery for the production of Erik Satie's play *The Ruse of Medusa* at Black Mountain College in the summer of 1948, in which Cage and Cunningham were involved). It is often suggested that Cunningham's decentralization of the stage space, largely Zen-inspired, has much in common with the way painters like Jackson Pollock handled the area of the canvas. But there was an essential difference between what Cunningham and Cage were doing and the work of the Abstract Expressionists, whose subject, as Calvin Tomkins has said, was still "the heroically suffering artist."¹ This kind of content was of course precisely what Cunningham wished to eliminate from his choreography and Cage from his music (hence their involvement with chance processes).² In this they were closer to Duchamp. Like him, they wished to erase the distinction between art and life. Just as Duchamp's "ready-mades" converted everyday objects into works of art by virtue of his having chosen them, so Cunningham used non-dance movement as an element in his choreography and Cage "admitted into the purview of music the sounds, and even noises, that are part of ordinary life."²

Although John Cage had met Duchamp as early as 1942, it was not until the mid-1960s that he and Cunningham became close friends of Duchamp and his wife Teeny, by which time Duchamp himself had long since "retired"



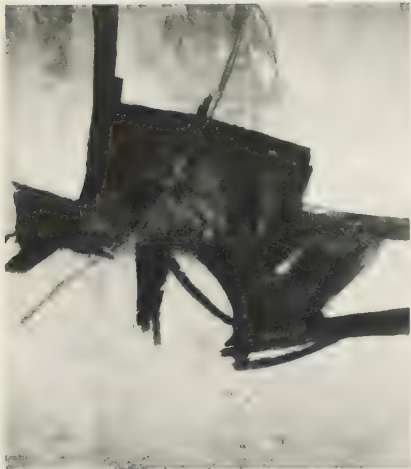
Robert Rauschenberg, *Minutiae: Set*,
1954 (for the Merce Cunningham Dance
Company). Mixed media (oil, fabric,
paper, metal, plastic, wood, with mirror
on string), $84\frac{3}{4} \times 81 \times 30\frac{1}{2}$.
Cunningham Dance Foundation, Inc.,
New York



Robert Rauschenberg, *Story: Set*, 1964
(for the Merce Cunningham Dance
Company). Mixed media on panels; left
panel: 98 × 48; right panel: 106 × 49.
Art Gallery of Ontario (purchased with
assistance from the Women's Committee
Fund, 1970)



Robert Rauschenberg, decor and costumes for *Summerspace*, 1958 (for the Merce Cunningham Dance Company). Production photo. Cunningham Dance Foundation, Inc., New York



Franz Kline, *Queen of Hearts: Backdrop*, 1960 (for the Merle Marsciano Dance Company). Mixed paint on canvas, 240 × 210. Galerie Maeght

from active involvement with art. It was largely through Cage's transmission of his ideas that Duchamp continued to be an influence on a younger generation of artists. A Duchamp collaboration with the Merce Cunningham Dance Company, however desirable, was unlikely. As Cunningham tells it, the genesis of *Walkaround Time* was casual, spontaneous:

We were at dinner at Duchamp's apartment on 10th Street, John and Teeny were playing chess, and I was sitting there with Lois [Long] and Jasper, and Marcel was over there smoking a pipe, watching the chess game—he didn't have to watch, he knew what was going on without looking. And Jasper said to me, would you be interested in doing something with *The Large Glass*? And I said, oh yes—just automatically. So he said, then I'll ask Marcel. And he went over, and they talked, and he came back and I said, what did he say? And Jasper said, well, he looked pained—he asked who would do all the work. And Jasper had said, I would, and Marcel said, oh, fine.

That was the way that began. The only thing that Marcel asked was that at some point it be assembled to look like the *Glass* as much as possible, and that's what happens at the end. Jasper figured out how to divide it, I'm sure he talked with Marcel—he had the idea of silk-screening [the images] on to some kind of transparent material. I think they had to do it twice—either the silk-screening wouldn't take, or it wouldn't stand up, or whatever. They wanted to do it with helium in it, like the [*RainForest*] pillows, but that wouldn't work. So it ended up with this idea of their being inflated: five of them standing and two hung.

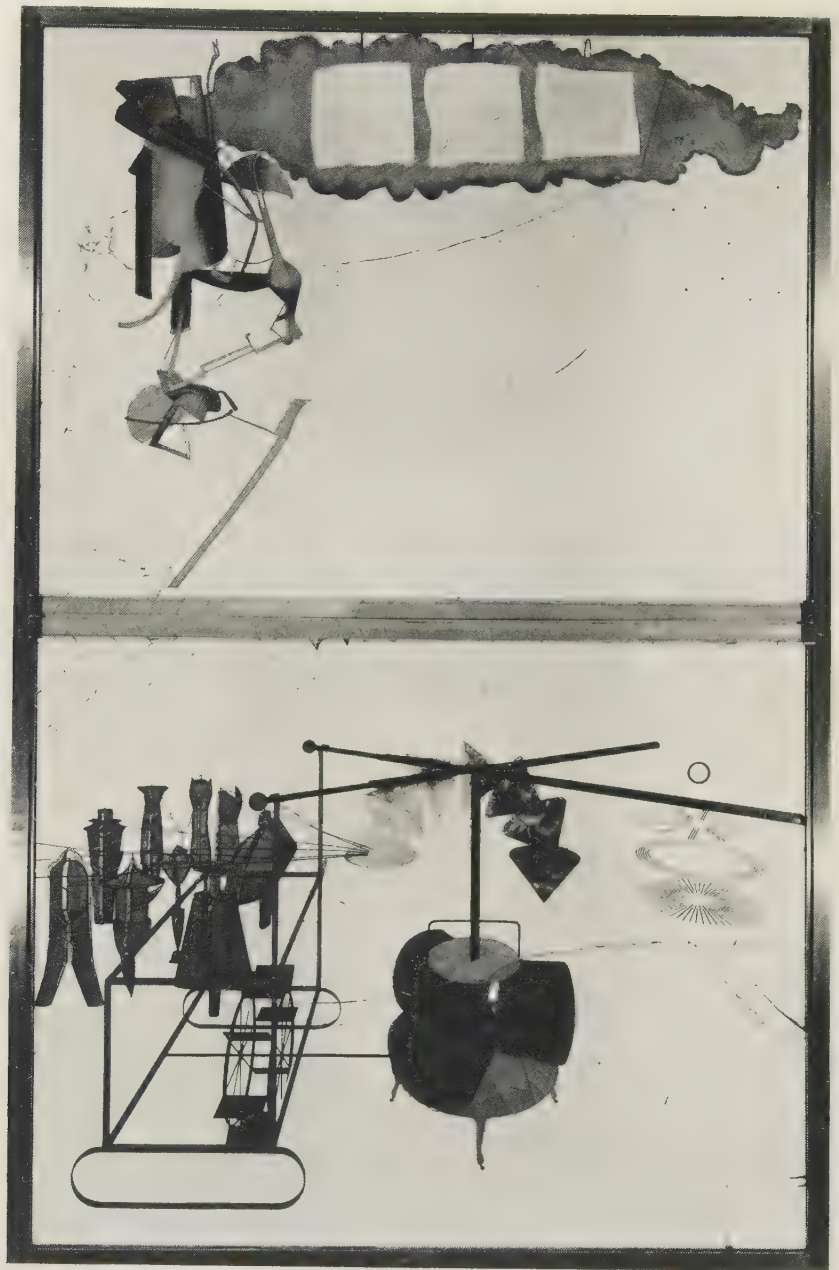
Then I thought about Marcel . . .³

Walkaround Time, then, differs from other Cunningham works in that all the elements are related to the central idea of a kind of *hommage à Duchamp*. The decor, as indicated, is an adaptation of Duchamp's magnum opus, whose full title is *The Bride Stripped Bare by Her Bachelors, Even*, supervised by Johns. The music is not by Cage but by David Behrman; its title, . . . *for nearly an hour* . . . , refers not only to the actual duration of the dance but to another Duchamp work related to the *Glass*, *To be looked at (from the other side of the glass) with one eye, close to, for nearly an hour* (1918). (Cunningham's own title for the dance comes not from a Duchamp work but from computer jargon: it refers to the time when the computer is running and the programmer can "walk around" until it is finished. At the end of the dance, when the seven inflatables have been assembled in an approximation of the original, the dancers do in fact walk around in a circle behind them, then sit.)

It is not surprising that Cunningham's choreography pays homage to various aspects of Duchamp's work in general rather than finding some kind of dance equivalent of the specific, erotic content of the *Glass* itself; such content is rarely to be found in his dances and in any case such a literal approach is alien to his method. Although he has said, "I put in lots of things about Duchamp and his work," he added, "I never tell anybody because this confuses people."⁴

The main thing, I think, is the tempo. Marcel always gave one the sense of a human being who is ever calm, a person with an extraordinary sense of calmness, as though days could go by, and minutes could go by. And I wanted to see if I could get that—the sense of time.⁵

Walkaround Time begins with the dancers disposed about the stage, surrounded by the decor. There is a long moment of stillness, and then they



Marcel Duchamp, *The Bride Stripped
Bare by Her Bachelors, Even*, 1915-1923

slowly begin to do various movements that anyone familiar with Cunningham technique will recognize as the opening warm-up exercises of his class (back stretches, knee bends). Cunningham customarily works out passages of choreography in his classes, and then develops them further in rehearsal, usually in the direction of greater complication, but here the exercises are transferred to the stage almost without alteration; hence, this is one form of choreographic “ready-made.” Another may be found in the repetition in the second half of sequences of movement from the first half of the dance (Cunningham was pleased when he heard that a small boy in the audience at the first performance had said, “Look, they’re doing reruns”).

Cunningham does not, as might have been expected, use everyday movement as an element in the choreography of the dance proper, but in between the two parts there is an intermission, when the house lights are brought up and the dancers stroll onto the stage wearing bathrobes and do the kind of thing they would ordinarily do during an intermission with the curtain down—sit and chat, practice steps, lie down. Behrman’s sound score gives way to recordings of popular music (Argentine tangos, a Japanese soprano singing “Parlez-moi d’amour”). All these, of course, are ready-mades in yet another sense.

The intermission also refers to the cinematic *Entr’acte* (by René Clair) from the Dadaist ballet *Relâche*, presented by the Ballets Suédois in 1924, with music by Satie and decor, costumes, and scenario by Francis Picabia, in which Duchamp himself appeared. In the ballet, he appeared almost naked, as Adam in a *tableau vivant* after Lucas Cranach; in the film, he is seen playing chess with Man Ray.⁶

Finally, the moment when one of the male dancers (originally Gus Solomons, Jr.) is picked up and carried across the stage by the others, is interpreted by Cunningham as follows: “You have an object—or a person if you

René Clair, *Entr’acte*, 1924. Film still.
The Museum of Modern Art, New York
(Film Stills Archive)

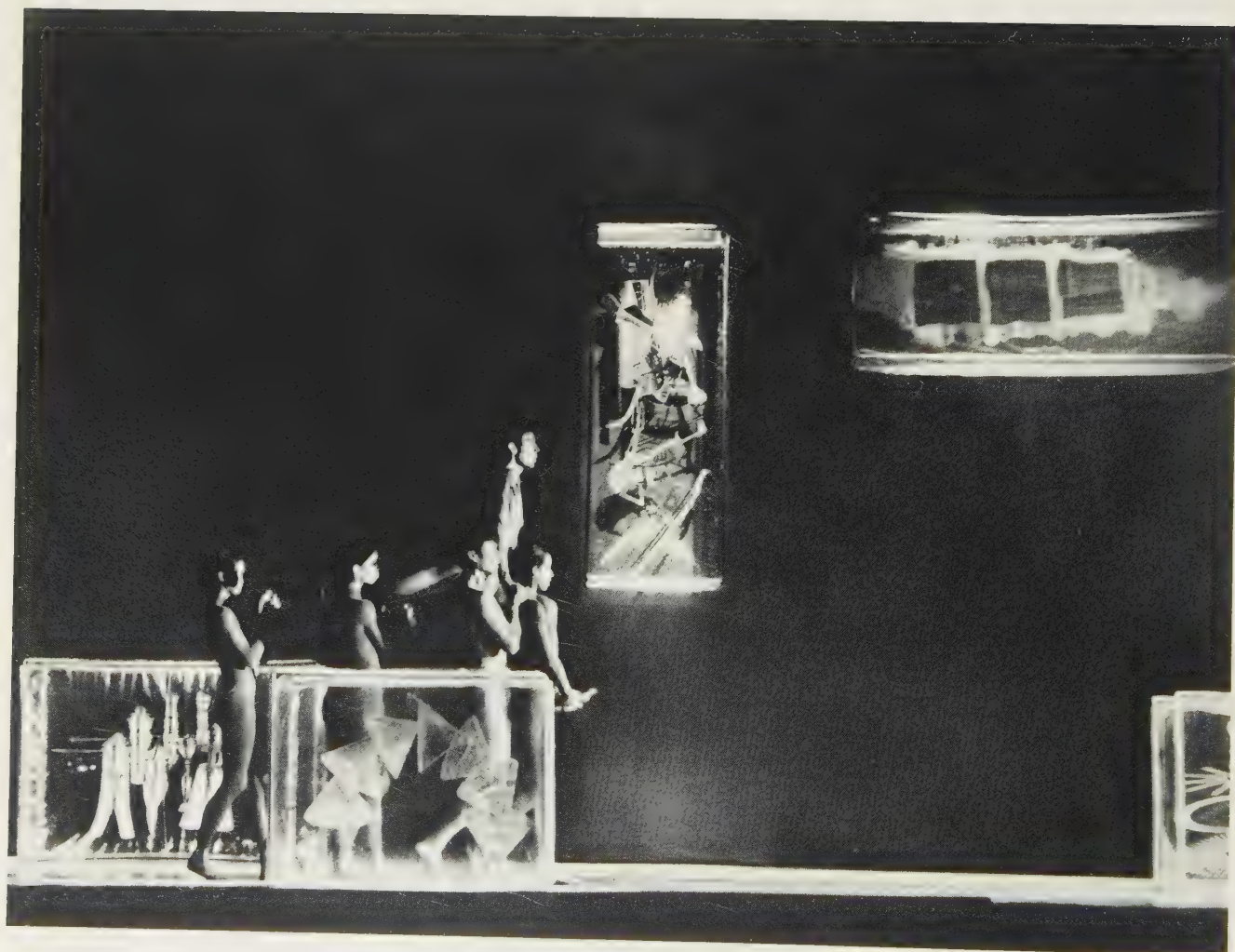


The Merce Cunningham Dance
Company in *Walkaround Time*, 1968





Sandra Neels (Merce Cunningham Dance Company) in *Walkaround Time*, 1968



The Merce Cunningham Dance Company in *Walkaround Time*, 1968



Carolyn Brown (Merce Cunningham
Dance Company) in *Walkaround Time*,
1968

like—and then that object is transported and you see it, or him, in another circumstance—he's the same, but the situation has changed."⁷

Shortly after the end of the *entr'acte*, Cunningham enters, stands behind one of the set pieces, and while running in place peels off one set of leotard and tights and pulls on another. Both the striptease and the repetition of movement while it is performed refer to Duchamp's *Nude Descending a Staircase*. Cunningham also tried to convey the sense of "stopping and moving at the same time" that characterizes the *Nude* in Carolyn Brown's solo, where stillness alternates with fast, large movement.⁸

Cunningham describes going into the studio and asking "one of the dancers to do a back fall . . . ; then I asked one of the men to fall over her, and I asked another girl to fall over them."⁹ It is possible to discern in the resulting convoluted figure (which recurs several times, at different tempi, during the piece) a reference to the machinelike images of *The Large Glass* itself. Again, at various moments, particularly at the end, when the decor is assembled in an approximation of the original (Duchamp's only stipulation), the dancers are seen behind the set pieces, and we are reminded of an important aspect of the *Glass*—that the images are not only to be looked at, but seen through.

Charles Atlas, director of the film version of *Walkaround Time* (1973), suggests a further correlation with this aspect of the work:

Cunningham has translated Duchamp's concern with transparency in terms of movements into a dance composition which explores the possibilities of lateral movements back and forth across a proscenium space. In addition to the "transparent" clarity of this way of shaping space (as against, for example, the use of a swirling space) this is movement that retains its visual integrity as the dancers pass behind the see-through vinyl inflatables of the set The viewer is left to complete the dance with discoveries of Duchamp on many levels.¹⁰

Walkaround Time received its first performance at the Second Buffalo Festival of the Arts Today, at the State University College at Buffalo, New York, on March 10, 1968 (it has been out of the repertory since 1972). Duchamp was present at the opening night. Jasper Johns has written: "At the end of the first performance, I told Duchamp that he should go on stage for a bow. He asked wasn't I going to. I said no. He said, as he went, 'I'm just as frightened as you are.'"¹¹ But as Cunningham remembers it, "Marcel came up the steps on to the stage and stood between me and Carolyn, and it was just as if he'd been doing it all his life."¹²

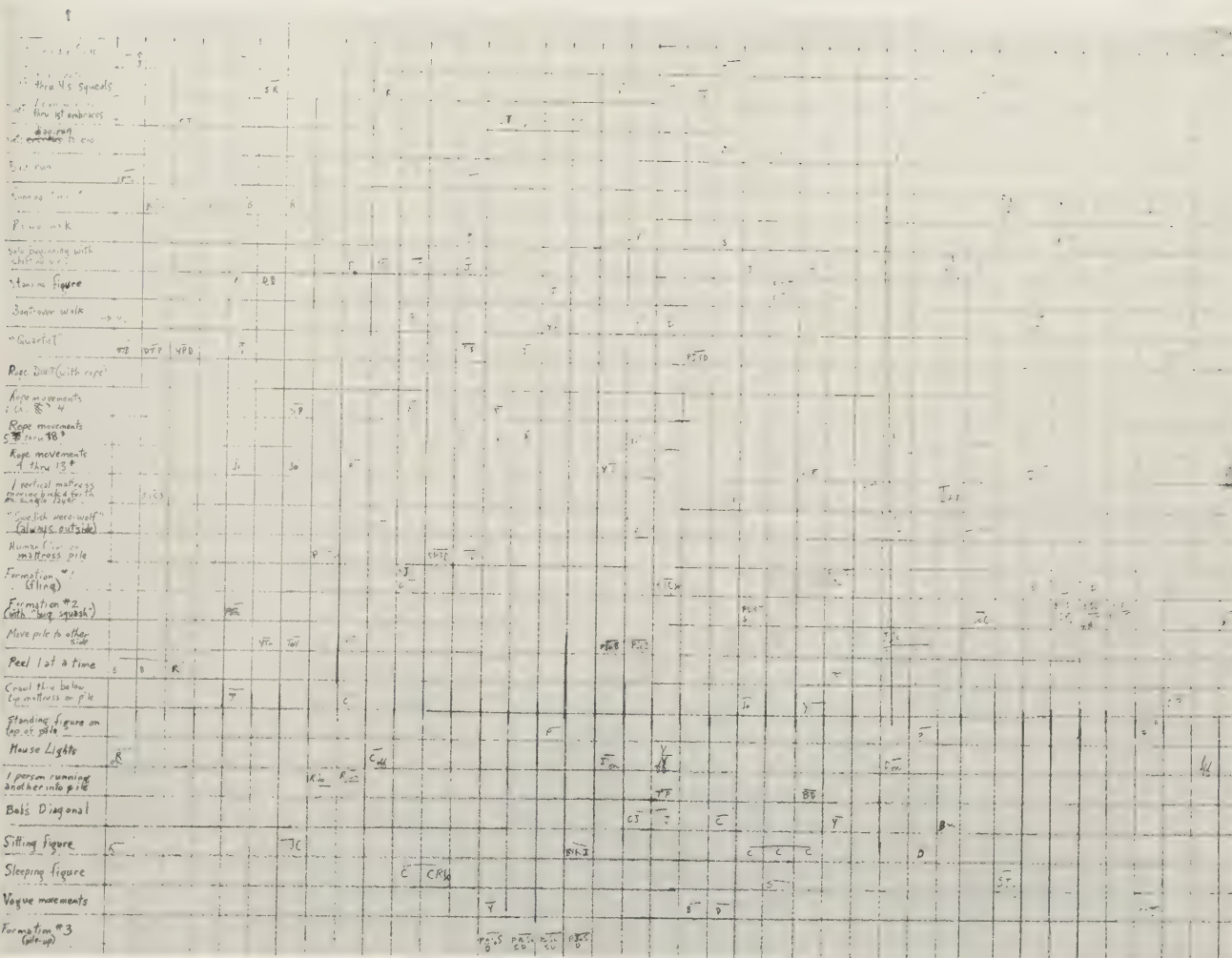
Written sources consulted are listed in the Notes and Bibliography section at the end of the volume.



Premiere performance of *Walkaround Time*, March 10, 1968, at the Second Buffalo Festival of the Arts Today, State University College, Buffalo; curtain call with (left to right) Barbara (Dilley) Lloyd, Gus Solomons, Jr., Carolyn Brown, Marcel Duchamp, Merce Cunningham, David Behrman, Sandra Neels.

Dance and the Video–Television Dialogue: A Problem of Location

David A. Ross



Yvonne Rainer, *Parts of Some Sextets*, 1965. Ink, pencil, and crayon on graph paper, $17\frac{1}{8} \times 22\frac{1}{8}$. Yvonne Rainer

Anyone seeking to justify the elimination of television need look no further than its long-troubled relationship with dance for a thoroughly unequivocal rationale. Though a convincing argument can probably be made against television's participation in any serious art form, the gross reduction of dance's spiritual and physical gracefulness through television represents a mammoth misappropriation of one art form by an industry whose goals remain diametrically opposed to spirit or grace in any form.

If this state of affairs were somehow determined by the medium itself, it could very easily be understood, and sympathetically wished a brighter future. But, in fact, it results from the use (or misuse) of the medium and from the fact that the dance, like other serious art forms, holds minimal potential for returning profit from a captive audience on either commercial or non-commercial television.

This might all sound somewhat unfair to those who believe that a well-directed, properly lit television coverage of a cleverly designed, successfully performed work is not only sufficient (in terms of "sharing" the dance with a wider audience) but appropriate in the hierarchy of media. Dance, after all, must reign supreme, in the purist's view.

And admittedly, since the advent of the portable "minicam," there have been some relatively successful televised dance performances. But the issue here is not television "coverage" or even the act of televising; rather it is the creative potential inherent in the marriage of the most extraordinary medium of this century with dance—an art form (according to Martha Graham as quoted by Deborah Jowitt earlier in this volume) "capable of articulating, according to its own rules, the consuming issues of an era."

But this essay is also not about how bad television is or about how bad televised dance generally is, for these subjects have been thoroughly treated in both the daily press and in dance and art journals. Rather, it considers recent developments in an area known as videodance, which is the rather natural merger of two omnipresent forces in the art of the last decade: video and the branch of performance art that considers itself an extension of the dance tradition. The dance/video interaction emerged from two attitudes. The first had to do with changing notions about notation, scoring, and documentation that dancers of the post-Cunningham generation embraced. As the scores and choreographic drawings themselves began to reflect new attitudes toward the use of "common" gestures and activities organized in relation to principles of randomness and uncertainty, it became apparent that the relationship between the score and the performance and its documentation had become unstuck. The second force was the idea of the role of or even the location of the audience's experience unstuck in time.

Enter video—the alien technology. If pre-video television was anathema to painters and filmmakers (as it was to most people seriously involved in any art) dancers found it beneath contempt. The tiny, blurry, cold-light images seen as dancers represented a dismal and saddening loss of the energy and warmth of the live performance. By so removing the viewer from the essential center of the dance experience, television hopelessly trivialized it. But video was, as dancers soon discovered, quite different from television.

Putting technical and ideological distinctions aside for the moment, the distinguishing feature of video was that you did it yourself in real time; it wasn't done to you. Video was quickly recognized as a tool as indispensable as the mirror in reflecting the dancer's image and building upon those reflections. Video provided a temporal mirror (without the reversal of the true mirror image) which engaged dancers and artists, functioning as an extended memory and an epistemological playground. For many dancers and other artists interested in observing and considering themselves as dancers, this was enough to warrant the risk of engaging the new medium. It allowed some dancers and artists to frame "nondance" activity and present it within a dance context in a simple and appropriately low-key manner. For those artists reacting to the revolutionary concepts of Merce Cunningham's choreography, video was a godsend.

Bruce Nauman, for instance, produced a series of videotape pieces in 1968, in which he framed physical exercises and other simple activities like pacing by recording the actions from a fixed video camera. The small size of the camera and its light weight allowed him easily to set the camera at oblique angles to the floor, creating (with works like his exhausting-to-watch *Slow Angle Walk*, 1968 or *Dance or Exercise on the Perimeter of a Square*, 1968) a climate in which artists felt it possible simply to record any activity without illusion, except the artifice that one invests in framing decisions. Nauman admits that his impetus in producing this and other similar work came directly out of two sources: his work with the dancer Meredith Monk in San Francisco in 1967-68 and his familiarity with and understanding of Cunningham's notion of turning any simple movement into dance by the imposition of will transferred into style.¹

The appearance of a video recording technology that was both accessible and technically simplified was purely happenstantial in relation to developments in dance and art. But its availability at a time when artists, musicians, and dancers reeling in the creative climate created by Cage and Cunningham were trading in their discipline-defined identities made the new technology's impact all the more interesting.

Although, as Yvonne Rainer has related in her book *Work 1961-73*, there is a certain irony to the fact that artists could present framed actions within the context of the visual art world and receive a response far different from that which a dancer presenting the same material might receive from a dance audience, the fact is that video (regardless of who used it) set up a wholly different set of audience conditions for dance by removing the experience from the theater, and literally placing it on a pedestal like sculpture (as Nauman did).

But serious issues uncovered by Nauman and other post-minimalists remained unaddressed by most early work on tape. Nauman's work, for example, still positioned the viewer and the camera as fixed, passive observers of an action. Some artists addressed the problem by constructing video/sculptural installations, as did Nauman, Peter Campus, Frank Gillette, and others. In a direct way, these works choreographed the viewer by establishing specific conditions in the space surrounding the work. These works also extended the notion of the choreographer's objective to include direct activation of the audience. All three of these artists made use of structures which

counterposed live video imagery of the viewer with time-delayed images. In Nauman's *Live Taped Video Corridor* (1969–70)

a live video camera is mounted 10 feet from the floor just outside the corridor. (Two monitors are stacked on top of one another at the opposite end.) On entering the corridor you look into the top monitor to see yourself entering the corridor, but the monitor shows a tape of the empty corridor. You keep watching (and approaching the monitors), waiting for yourself to appear as you enter, and then you notice that you are appearing in the bottom monitor.²

The experience of the work, as Bruce Kurtz described it at the time, was a reorientation of one's position in time and space, resulting in "the simultaneous experience of the dimensions of presence and absence as well as of the time dimensions of now, before and after."³

Peter Campus created what he termed "dynamic fields" in a series of live and tape-delayed video installations between 1973 and 1976. In *Anamnesis* (1974), Campus created a mediation between the perception of the present and the immediate past. As the viewer enters a darkened space in which one area is illuminated by an overhead spotlight, his or her image is immediately seen projected on an opposing wall. Less than three seconds later, a tape-delayed image of the viewer conjoins the live image projection, creating a visual echo of any action. If, for example, the viewer leaves the spotlit space, his or her "ghost" or time-trail will exit the scene three seconds after the "live" video image. The appreciation of this condition sets up for the viewer a choreographic condition in which to perform with one's own image(s) in two distinct (though visually indistinguishable) time frames.⁴

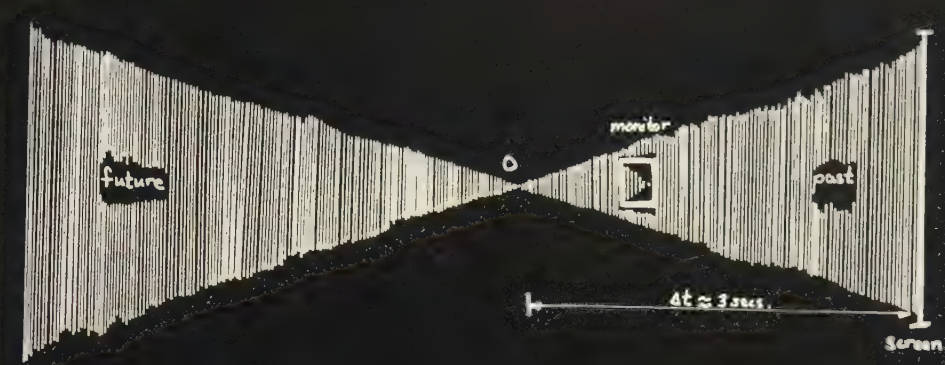
In Frank Gillette's *Track/Trace* (1973) three live video cameras are controlled by an automatic switching device to deliver a shifting image of the viewer (front, lateral, and rear) to a pyramid of fifteen monitors. Each of five levels of the pyramid displays the image initially shown on the apex monitor in successive delays of three seconds. The combined effect of the delays and the automatic camera switching provides the viewer with a choreographic opportunity or field within which basic narcissism and the natural self-mapping of actions evolves quickly into dance.⁵

Clearly none of these sculpturally inspired, activated or interactive works were constructed as choreographic equivalents, but it is just as clear that the influence of the Judson dancers (and post-Cunningham dance in general) made possible the consideration of simple actions or tasks as dance in the first place. The exchange was evidence of a shared concern of artists and choreographers—the location of the audience in space and time.

To paraphrase the video artist Nam June Paik, perhaps time triangulates Paul Valéry's two poles in poetry, the semantic and the abstract; and video, with its ability to construct temporal environments, provides the means with which an artist can explore time not merely as an abstract concept, but as a concrete element as malleable as any other in a composition.

In Ed Emshwiller's 1975 videotape dance piece *Pilobolus and Joan*, the notion of dance time is altered by the staccato cutting effect provided by a computer editing device and circuitry that allowed him to electronically produce trails of dancers' images in a stream of microsecond delays flowing out from

Anamnesis (1974)



Projection of the present
into the future observable
as past.
Time may be thought of
as moving in either direction.

Peter Campus, sketch for *Anamnesis*,
1974. From David A. Ross, *Peter
Campus: Closed Circuit Video*, exhibition
catalogue, Everson Museum of Art,
Syracuse, New York, 1974



Frank Gillette, *Track/Trace*, 1973.
Installation, Everson Museum of Art,
Syracuse, New York, 1973

a dancer's actions. In Paik's collaborative work with Cunningham and Charles Atlas (*Merce by Merce by Paik*) a kinescoped statement by Marcel Duchamp (about repetition as preparation for death) is edited in discrete steps, proceeding and receding in a maddening rhythm that refuses to progress, but seems to be moving just the same. Both of these artists have remained preoccupied with the visualization of multiple points in time, experienced in contrast to the one-way flow of time that any performance (or taped performance) must obviously generate.

Two performance artists/dancers who were part of the Judson scene, Carolee Schneemann and Joan Jonas, have spoken of video as a dislocating or disconnecting medium. Schneemann notes, "[Video] strangely disconnects my perceptions of a moving body-image from my own musculature: I do not feel what I see (as I may with film). Nor does it convey weight and propulsion from eye into body. . . . I edit tapes of the performance to become part of the installation, and in turn become taped again. Monitors are bulked in space—changing scale, proportion, placement, duration of my simultaneous movements in an adjacent area. The monitor groupings concentrate rhythmic tensions but break the fixity of a single focus."⁶

In her 1972 performance/video work *Organic Honey's Visual Telepathy* Joan Jonas used live video to present dislocated, fragmentary images from the performance. As she noted, "the monitor was an ongoing mirror for my activities. The simultaneous viewing of performance and video resulted in a continuous nonnarrative fusion of imagery. A visual poem." In later works, such as *Funnel* (1974) and *Twilight* (1975) Jonas used video to "alter the audience's perception of space . . . [while functioning as] sources of light."⁷

While many artists and dancers have used video as an adjunct to live performances exploring problems in narrative, focus, time, and memory, the question of location remains central to choreographic concerns.

Location, in relation to the problematic marriage of dance and television, has to do with both the perceived condition of the viewer and the depth at which the video eye has been integrated into the choreographic process itself. To return briefly to the changing notion of documentation, video quickly was adopted as the chief means with which dancers could efficiently and inexpensively document finished work and refine works in progress. The simplicity of the on/off technology made unmanned cameras, silently documenting the activity within a space (not unlike video security systems), rather commonplace in dance studios. The dancer-choreographers of the group Grand Union made extensive use of this procedure, and the tapes in their archive, while on the whole rather flat, do contain some extraordinary moments captured in the essence of the video medium: real time. But the effect on the viewer whose use of the material is not educational lacks the impact, spirit, and character of dance. It is, in other words, that gross reduction mentioned earlier, only in the extreme, owing to the single, fixed camera position. It is somewhat analogous to hearing about a play from an opinionated friend who didn't quite get the whole picture to begin with, or in Batesonian terms like eating the menu instead of the food.

This confusion between observation and involvement or integration lies at the heart of the problem and its solution. If the essence of the performance is

at the core of an imaginary sphere, the task of any media extension of a performance must be to locate the viewer in the core with the performer, or at least to provide some approximation.

Vito Acconci, the Concrete poet who has emerged in the past decade as one of the most influential performance and installation artists, dealt with the issue of location in a series of videotape performance works produced between 1972 and 1976. The most important of these were *Undertone* (1972) and *Theme Song* (1975). In *Undertone*, Acconci establishes the video monitor as "a kind of home companion . . . a place for close-up." He notes that he "can be face-to-face with a viewer, [he] can be the one point in a space that includes the viewer."⁸ The tape features Acconci sitting at the head of a table whose opposing side is the edge of the screen. He carries on two dialogues with the viewer, clearly placed in the seat at the opposing end. In one, he implores the viewer to believe him, explaining his need with eyes straight forward, hands on the table. In the other, with eyes lowered and hands underneath the table, he talks of his own need to believe that a girl sits under the table ("I want to believe there's a girl here—she's touching my leg . . .").⁹ The juxtaposition of these two models of belief and modes of address sets the viewer in an uncomfortably intimate place. But what is truly significant is the physical and psychological placement of the viewer constructed with a thorough understanding of the manner in which people watch television, and his willingness to make use of that understanding.

In *Theme Song*, a tape made in Florence at the studio of Art/Tapes/22, Acconci establishes an even more intimate rapport with the viewer by lying on the floor, face right at the screen in extreme closeup, and his body curled so that "I can bring my legs around to wrap you up . . ."¹⁰ The singsong

Vito Acconci, *Undertone*, 1973. Black and white videotape. Castelli-Sonnabend Videotapes and Films, New York





Vito Acconci, *Theme Song*, 1973. Black and white videotape. Castelli-Sonnabend Videotapes and Films, New York

monologue, which picks up enticing cues from a prerecorded audiotape of American rock and roll standards of the period (Dylan, The Doors, et al.) constitutes an attempt to bring the viewer beyond the role of distanced, but involved, believer to the role of partner. Again, Acconci was making use of an established condition in which people view videotapes to develop what was essential for him: a set of conditions in which he could explore and shift the location of the viewer.

In the mid-1970s Charlemagne Palestine, a composer and performance artist, attempted to integrate the psychological and physical condition of the body into the performance of music/dance works. Early tapes of his performances from an unmanned stationary camera fit clearly into the standard genre of dance documents of that period. In them, Palestine is seen and heard creating a rhythmic chanting/grunting sound in the center of a space. The volume and intensity of the sound increase as he circles the space in a widening spiral, until, by the performance's end, he is at full pitch, careening off the walls of the space in an extraordinary fury. But the loss in translation is obvious even to those who are unable to compare the tape to the live experience of the work.

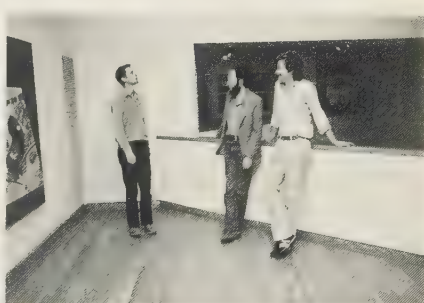
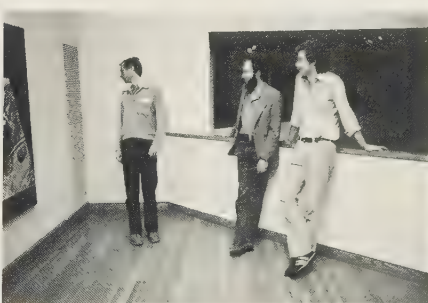
In 1973, while also working at the pioneering Italian production center Art/Tapes/22, Palestine made two tapes that serve as landmarks in the development of video performance. The first, *Body Music I*, was produced with a mobile cameraman following Palestine as he performed a variation of the work just described in an empty seventeenth-century Florentine villa. The sounds and sights reflect the shift in locale, but, more important, the moving (following) camera changes the vantage of the viewer in relation to the performance. This development, however, is of less importance to Palestine's work than his subsequent *Body Music II*. In this tape, Palestine (perhaps taking a cue from the fluid camerawork of New York artist Andy Mann) carried the camera and recorder himself, establishing the location of the viewer directly with the performer in his chanting movements through the ornate and complex spaces of the villa. The difference between the tapes is stunning, and of critical importance to dancers in search of a way to integrate the viewer physically into the core of the performance in a manner as effective as Acconci's more psychological, body- and verbal-language-based performance tapes.

In addition to the artists I have mentioned, videodance artists Joanne Kelly and Amy Greenfield along with others have made some important early works which explore location in performance and dance video. Perhaps their work poses video solutions to the problem of location, and as the use of video technology progresses and artists' fear of it recedes, we will see a generation of artists whose delicate communion with an audience gains in intensity what it loses in traditional appearance and structure. Video has entered the dialogue of art and dance, which continues unabated.

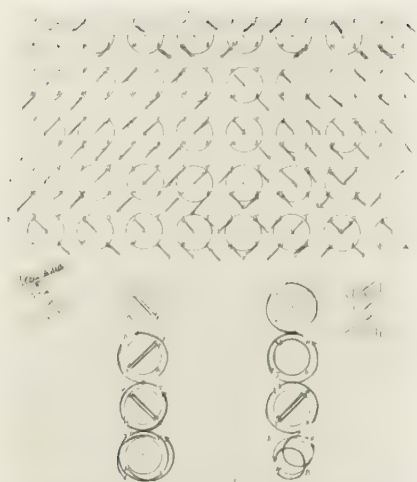
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New Work: Interview with Douglas Dunn, Jeffrey Schiff, and John Driscoll

Elisabeth Sussman



Douglas Dunn, Jeffrey Schiff, and John Driscoll, Institute of Contemporary Art, Boston, June 1982



Lucinda Childs, *Formal Abandon: Notations*, 1982–1983. Colored pen on graph paper, $8\frac{1}{2} \times 11$. Lucinda Childs Dance Foundation, New York

(In January 1982 The Institute of Contemporary Art will premier a new work, commissioned by the ICA on the occasion of the exhibition *Art and Dance*. The work will have choreography by Douglas Dunn, sets by Jeffrey Schiff, and music by John Driscoll. Dunn is a leading postmodernist dancer, who emerged at the end of the 1960s, following a flowering in new dance at the Judson Church Theater in New York. Trisha Brown, Lucinda Childs, David Gordon, Alex Hay, Deborah Hay, Robert Morris, Steve Paxton, Yvonne Rainer, and Robert Rauschenberg, among others, performed at the Church between roughly 1962 and 1966. The sources for their dance ideas were broad and included Anna Halprin, a West Coast modern dancer, Happenings and Fluxus activities, the work of Merce Cunningham, and classes by Robert Dunn at the Cunningham studio. An audience composed of many painters, writers, and filmmakers attended these performances. Schiff is a sculptor who has constructed works that redefine their location, with the identity of site and sculpture inextricably joined. Driscoll, a composer who is involved with electronic music, is concerned particularly with the spatial experience of sound. Because the exhibition *Art and Dance* is based on nodes of fruitful exchange between visual artists and dancers over a ninety-year period, this interview explores some of the interactions of interest in the planning stage of a performance.)

ES: My first question is for Douglas. You knew the dancers of the Judson period, particularly Yvonne Rainer, during your work with Grand Union. Do you think they were involved with visual artists in a way that affected their dance?

DD: My impression is that the people I knew in the late sixties who were or who called themselves dancers, and who had been part of the Judson years, were reacting to dance as it was then being practiced. One thing they did was make available ordinary movement as concert dance material. It was a time when to jog in concert was revolutionary, and they knew it. Though some of them and some of their audience were mixed up with painters and sculptors, they seemed to want to make their point in the dance arena. Their later work supports this idea, as most still identify themselves as dancers and perform in dance contexts.

ES: How do you position yourself, then, with those people who were coming from the dance world and reactive to it?

DD: I think I fell in with them in the first place because I had no fixed idea that art was a thing separate from being in the world. I came to dance via athletics, which to me were ordinary, and something athletic on stage looked to me like dance. Dancing with Merce Cunningham I simply did the steps, and looking at dance I watched individual dancers doing their steps. When I began to choreograph is when I began to ask myself what the hell I was doing up there anyway, and what the shape of a dance might be. I've come to favor dance that articulates space, as opposed to dance that collapses space onto the dancer and invites the eye into the performer's head. This tendency makes it a natural for me to want to collaborate with John and Jeffrey.

ES: Do you think, Jeffrey, that reciprocally or coincidentally, visual artists, particularly sculptors, are—have been since the 1960s—concerned with temporal notions: process, interaction with the viewer, for instance?

JS: Process implies a movement, a beginning and an end, an activation of the object, so that the object is no longer simply being there—it's certainly connected to dance in that way. The sort of self-sufficient sculpture that I've been working with and developing molds space to some degree, and, as a result, molds spectator movement, so that there's a direct relation with movement or types of movement.

ES: There are several models for composers working with dancers. The composer can give the music to the choreographer who then "sets" the music to dance. Or a composer and choreographer can work in parallel streams with the only intended interaction being that they occupy the same time/space of the performance. John, you and Douglas have a history of working in the latter way, but your music is as acoustically related to and reflective of the performance space as is the dance or its "set." Moreover, your instruments have their own choreography.

JD: The music has concentrated spatial characteristics. Until the instruments—the speakers—are hung in the performance space and worked with, the music isn't going to exist. In the past, the music came from a large orchestra, seated in a pit in front of the stage with the audience behind them. Then we had loudspeakers. But the relationship didn't change much; it's just that we replaced the orchestra with the loudspeakers. Now I think we must function with the idea that the music is a real spatial concern. The computers create ever-changing locations of sound, and, as Douglas has mentioned, they don't collapse the space, but actually define it—a sort of sonic architecture.

DD: An earlier example of that might be the music by Pauline Oliveros for Merce Cunningham's *Canfield*. During the first thirty-five minutes of the dance the musicians toured the theater, scraping walls, banging seats, slamming doors, to test the frequencies of the space. They discussed their findings on walkie-talkies that were plugged into the sound system, so the audience heard all. Then, during the last ten minutes of the piece, they generated a sound based on their research, a sound I found beautiful and mechanical, a pulse with soft edges, that increased in volume and was intended to bring the house down.

JD: Up until five or six years ago, I had always worked with stationary loudspeakers whose characteristic is that the sound focus stays put. Now, with rotating loudspeakers, instruments, instead of simply beaming the sound toward you, in fact do almost the opposite. It's beamed out there and you hear it somewhere else.

ES: The particular kind of speakers you use, John, have the ability to project sound spatially with great precision. Thus you have the ability to sonically inflect a large area—to use the space. In this collaboration, all of you are dealing with, among other issues, the free use of the site. One of the givens in bringing you together on this commission was that the performance would not occur on a stage and that the gallery would be used as a site. Site-relatedness seems to be a concern that overlaps in the recent past and current practice of dance, sculpture, and music.



Douglas Dunn

DD: That was one of the things of interest to some of the Judson people. Trisha Brown, for instance, did pieces directly related to locations; walking down walls, along walls, dancing on rooftops, etc. I conceived my first dances in relation to spaces I knew, and felt awkward if asked to take them elsewhere. Four or five years ago I began to make repertory, dances made to travel from one stage to another. I still find it congenial to begin setting the limits of a dance by knowing the space it will be performed in.

JS: Site relation has become a central issue for me. There is the condition of the place. I come in as another cultural entity—just as the Romans came into an Etruscan town and restructured it in terms of their ideas and needs. I feel whenever I'm doing an installation, I'm doing that. I'm occupying the space and I occupy it with different concerns. I also have to take into consideration the concerns that made the place what it originally was. The structures I impose redefine a space in the manner that Heidegger means when he describes a bridge as that which defines the land on each side as banks.

JD: The possibility of doing site location work has, in a way, also evolved in music. For instance, there was a foundation called ZBS in Fort Edward, New York, that offered artists' residences at a recording studio out on a farm. Pretty soon everybody realized that there was an engineer there named Bob Bielecki whose interest was not in recording much in the studio. So people started trucking equipment out to railroad tracks and ponds to record under water, and elsewhere. Once you get the idea that you're portable and you can work wherever you need to, site becomes not a category but a vocabulary. We now have the ability in music to record and reproduce anything from anywhere and to put it anywhere. And what that has done is to change the whole beginning point. Four or five years ago Composers Inside Electronics did a project in an empty swimming pool in the basement of a hotel in Buffalo. We decided we wanted to sonically harness the situation. We made the work during a two-week residency in an empty olympic-sized swimming pool. We did the performances, and those works can't ever be performed again. It was music that depended on that space. The music was, in fact, completely integral with the acoustics.

Of course, site work—in the visual arts—has produced a complicated interaction with the marketplace. When work departed physically from the gallery, a very nebulous situation was created. Such questions came up as, for instance, how could the public see the work? And how could it be sold? Eventually, a few sponsors were found who weren't concerned with a large public following. Another solution was to sell documentation of the work rather than the work itself.

JS: I am very concerned with the actual experience of a work which might relate to the experience of the singular existence of a performance. One becomes much more aware of that whole manipulation between knowing something artificially and knowing something directly. I think this causes artists to have a great concern for the very specific, the very tactile experience of something, because we see that distinctly. I think work ends up being more concerned, whether it's seen widely or not, with physical experience, as opposed to a conceptual experience that you can get from conditions that reproduce photographically.

ES: You raise the question of specificity and the “real” experience of an actual time and place.

JD: You know, in music I think we’ve gotten past that, at least for a lot of people making it. It’s just understood that there is a device that will capture the sound in any way you want to store it and reproduce it, either in real time or in stored time. What is the difference? Is it more valuable in one place or time than in another?

DD: Do I detect a confusion? Once upon a time you had representational art, meaning that the painting represented something in the reality we’re familiar with. When you talk, Jeffrey, about the documentation of a unique sited object, I’m confused. You say the documentation encourages concern with a more direct type of experience, but I’m not sure that’s true. I mean, which is the object—the documentation or the thing?

JS: It encourages artists to make the distinctions so much more clear: between documentation and the concrete experience of the work. One thirsts, I think, for that immediate experience, to know something through the experience of being with it.

DD: I thirst for that, but I’m not sure everyone else does. In dance, this problem is taken care of. You’re doing a live performance: your body’s there; you don’t have to think about it. But as soon as you’re making a videotape of a dance, in a serious way, not just as a memory device, but as a tape that represents the dance, it has nothing to do with the qualities that dancers take for granted, that are important to me or I wouldn’t be dancing in the first place. This discrepancy puts me in a state of great confusion. I don’t want a videotape to represent my work. Does making a tape emphasize or ignore things that happen off the screen? Do you really see my performance? Or does the tape deny it by becoming a substitute which others might be interested in because they like to watch video?

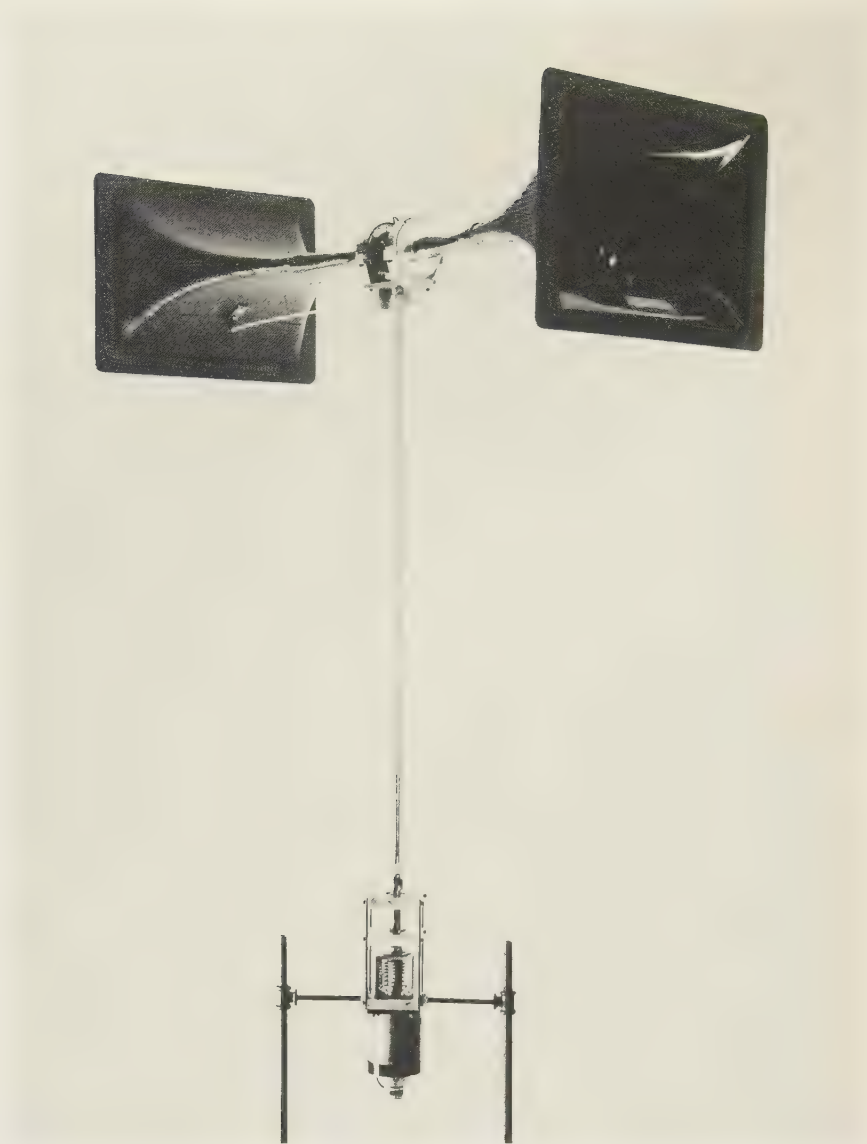
JS: Some work doesn’t image the way it’s required to for photographs, unlike Smithsonian’s *Spiral Jetty*, which is sitting there on that page being absolutely sublime. This can’t always be done. Some things have to be walked through.

JD: What you’re beginning to say, though, I think, is that there is an aesthetic that’s being threatened by the new generation of possibilities. It seems that newer technology takes the old as its content, so the first thing video does is document the old world. The next thing it does is make a new world of its own.

DD: Why, then, make dances and put the dancers on a screen unless you’re involved with the old, tactile thing in some nostalgic way? Because I’m sure, using a computer, you could make a more interesting rhythmic pattern, with figures equal in size to the dancers as they appear on the screen.

ES: Can we broaden our discussion to include your ideas for the specifics of this performance?

DD: You remember when we walked into the ICA, you were surprised how quickly I felt comfortable with the idea of making something for it? That’s because, as I’ve said, I have thought that way before. Here, I am interested



John Driscoll, *Rotating Loudspeaker
Instrument*, 1981

in six dancers in six different areas, so that audiences can move about, experience the space, and discover the performers. This setup offers possibilities different from those in a theater, where the audience is immobile and dancers work at a distance. I'm interested in the close and changing presence of the audience, in trying to train with my dancers toward variation in our presence, taken as a function of spectator proximity. I feel the long views in the ICA space should be left open. I'm thinking about stations and pathways for dancers. Jeffrey's sculpture may inflect these pathways, and I will alter the dance to suit what Jeffrey provides. The dancers will relate physically to his works. If the objects change, the movement will change. The dancers may have choices within the range I set up. If the stations are not clearly delineated, and if the movement tends toward the ordinary, costumes may be important as a means to indicate who the dancers are, as I'm not interested in playing hide and seek. The dance will occur over three days, three hours each day, providing an automatic fragmentation. I hope the structure of the piece will allow it to evolve from day to day. The idea of the stations has so far suggested to me slow, vertical, undulatory movement. Another concern is to balance the elements. The dance wants to have some kind of equal presence with the music and the environment, including Jeffrey's reconstruction of it.

JD: Now that I have spent some time in the ICA gallery spaces they seem to ask for a music which is dispersed throughout the galleries, and varies over the three hours and day to day. This allows the audience to get a different point of view in the relationship of the sculpture, dance, and music. Also, they'll hear the music differently in each part of the space. It seems natural to use a number of rotating instrumental speakers, maybe four or five, located at varying heights and positions—both suspended and floor-mounted. Special horns will probably be fabricated to take advantage of the acoustical properties of each gallery space. In order to utilize both floors to the maximum, I've asked Richard Lerman, a composer in Boston, to assist me in the realization and performance of the work. Since the speakers are remotely controlled by electronics, we'll be able to control each floor individually. So Dick and I will be performing, separately from each other, a music which will mix in the space. The rotating speakers are highly focused, and can move at varying speed and directions, with each capable of emanating different material. They will have access to all the spaces simultaneously and bathe the galleries in moving sound. I've found the combination of a number of these rotating speakers quite enchanting. You end up hearing in a way you've never heard before because they don't create a fixed perception of the space. Also, these instruments create a rather unusual visual and physical choreography.

Working in various disciplines and collaborations has pretty much been the norm since I started in the performing arts, so the idea of sculptural instruments as part of the music combined with Jeffrey's sculpture and Douglas's dance couldn't be more fitting. I was a sculptor for ten years, I danced for a year and a half, I made films, I was a puppeteer for two years, and over the past twelve years I've been predominantly involved with music. I realized that in the last piece I made, *It's In Them, And It's Just Gotta Come Out*, the

whole orientation was from my puppetry experience, which I hadn't dealt with in any way for almost thirteen years. This work started a whole new direction for me, though it drew upon forgotten experiences. All of a sudden I was rolling around on small stools, manipulating instruments by hand, and dealing with a new kind of theatricality.

JS: This project does reverse some of the usual conditions. The dancers are going to be more static than they normally would be. The "stage" is going to be more balanced musically and sculpturally. The audience is going to move around, see things in space, put the architecture in motion, automatically, more than they would if they were standing or sitting in a fixed, frontal position. With relatively static dancers placed in relation to architecture or to sculpture integrated with the architecture, and with the viewer moving around, the dance ends up being a kind of pivot which determines the terms in which you see the architecture of the space. Rather than the dancers descending from the "stage" to the audience, I think the viewer should be elevated to the "stage" projected into the narrative of the dance. Any gallery is already a rarified environment; the viewer is already perceptually sensitized. The dancers will respond through their movements to the synthesis of site and set. As the dancers define and articulate the environment, the viewer might find his own movement, presence, and thought elevated through his occupation of space. The space that we are working with is two-story, but there is a great deal of difference to me between upstairs and downstairs. Downstairs is cave-like, underground; upstairs is bright, expansive. I am reminded of the upper and lower churches of the basilica of St. Francis at Assisi in which the lower monastic church is the dark and meditative support structure for the light public church above.

Can I ask you, Douglas, in this context, is there any way in which you can describe, using this word very loosely, a way in which the dance would be representing or representational? Other than just itself?

DD: That's one of the things I don't think about ahead of time and sometimes come to later. My first take on this piece was dispersal—people dancing at stations. Another possibility I'd like to include is occasional activities of the whole group that go from one part of the space to another; a gathering of the forces. This idea comes in response to Jeffrey's association of the two-floor space with a church. That's not quite representational, but it's close. The overall structure of the dance would be analogous to what we might call normal city street life—people walking, cars still and traveling at various tempos, lights changing, and so on. There's really nothing normal about it, but it's what we're used to so we call it normal. Then suddenly you see some people looking in one direction, an ambulance goes swiftly by, more people cluster. Those occurrences are abnormal (unless you live in New York). So at the ICA we might set up a ground—music going on, dancers at their stations, sculpture in place—then articulate this steadiness with a different combination of the elements, one of greater density, let's say, which would become what it is partly because it came out of the previously established context.

JS: It's interesting to note that you used the word "representational" to represent something specific, when, in fact, what I wondered about were the

more symbolic aspects of your dance. The representational element of your work to me after seeing it for a while now is that it represents exactly what you see.

DD: I feel comfortable with the idea of my dance being nonrepresentational, a term that doesn't address the question of symbolism. Some see in my work references to theatrical conventions. They may be there, but I don't tend to see them. If you know dance history it's not hard to put any piece in its place. And associations do pop up, according with what's on your mind. Recently I described the first part of a dance as fugal. But is that what you mean by representational, Jeffrey? I think my dance is nonliterary. It doesn't try to tell the story of other times and places. But perhaps, as you suggested, it tells the story of itself.

JS: Since we will be making this piece over several days, we will be constructing a kind of narrative. The dance and equally the environment could develop forms and concepts from one day to the next, building in complexity on the previous day's foundation. An axis only implied for the first day's performance might be clearly defined for the second. The structure of the piece would parallel any process in which a culture (or individual) responds to, elaborates upon, or rejects its antecedents. The past would be clearly felt in the ongoing present. The viewer witnessing only one day's performance would experience only the present. But the viewer attending every day of the performance would witness a historical development.

ES: In fact, though, Douglas, are there certain movements, gestures that carry with them implications, references, or reminders of particular situations in our lives or our culture?

DD: Yes, which is why I don't underline them and string them together in an already understood way. Both for my own and for other people's interest, I prefer that a gesture have unlimited territory around it.

JD: In my music I don't feel that I have to make connections that somebody else would understand. In a recent piece of music by Linda Fisher, somebody referred to a part of the sound as a helicopter. In fact, the actual source was crickets. This confounded the whole search for representation in the sense in which we've talked about it.

JS: I'm not looking for program music, but when I hear music I get some fairly specific meanings out of specific passages: major and minor chords, for instance. Within our culture, you can hardly do anything that does not have a meaning. When I made that simple massive rectangular enclosure that I showed you, from the Stux Gallery, centered between three walls, I was interested in the channeled movement around it, and the connection between that situation and other familiar situations—ambulatories in French cathedrals, tombs in which one walks around the sarcophagus. I wanted that thing to be both itself in that gallery and all the associations that come with it.

DD: Jeffrey, are you asking what are my own associations with gestures I make? I have those, but I usually have them later. I don't start with "I want to make a gesture that will make me feel such and such." Nor do I start with "I want to make a gesture that will make the audience laugh." When we



Jeffrey Schiff. *A Courtyard, an Axis, an Ambulatory*, 1982

looked at the photos of your work, I had associations, ones I could express verbally, perhaps, if I tried, but I don't consider that information relevant to feeling my way toward putting my work with your work. If we can talk only in terms of associations, OK, I'm willing to try. But more important to me is the direct experience of your work. Are the associations what you mean by "representational"?

The work we saw, the plaster objects you are making, could have different meanings in different contexts and as seen by different viewers. I'd like to think we could have radically different conversations about your work on different days. For the last hour I've been looking out the window in back of you. This Boston street is not like a New York street. I couldn't tell you now just how it's different, but I suspect the input will find its way through me and turn up in the work. I've noticed that if I look at the world without interpreting, it changes.



Written sources consulted are listed in the Notes and Bibliography section at the end of the volume.

Selective Chronology

Compiled by
Jane P. Lempereur

1876

Gustave Moreau (1826–1898) makes a sensation at the Paris Salon with his painting *Salome Dancing*.

1890

Henri de Toulouse-Lautrec (1864–1901) begins to frequent cabarets in Paris and starts producing posters, drawings, and paintings of dancers and singers.

1891

Motion-picture camera patented by Thomas Edison; sound recording developed.

1892

Loie Fuller (1862–1928) makes her debut at the Folies-Bergère, Paris.

Emile Jaques-Dalcroze (1865–1950) starts to teach at the Geneva Conservatoire.

1893

Toulouse-Lautrec produces a series of lithographs depicting Loie Fuller with the floating forms of her carefully manipulated drapery and the perpetually changing lighting effects she devised.

1895

Jaques-Dalcroze joins the Compagnie du Sapajou, a cabaret founded by Geneva painters.

1897

Ragtime music and a related dance called the cakewalk become the rage in the U.S., soon to spread to Europe.

1898

The journal *World of Art* appears in St. Petersburg. (It ceases publication in 1905.) Sergei Diaghilev (1872–1929) is its chief organizational force; the painters Bakst, Benois, and Roerich are among its contributors.

1899

Isadora Duncan (1878–1927), having begun her dancing career in New York, goes to London.

Jacques Villon (1875–1963) designs posters for cabarets in Paris.

1900

La Grande Exposition Universelle is held in Paris; Loie Fuller performs there in a pavilion designed for her by Henry Sauvage and decorated by Pierre Roche.

Isadora Duncan goes to Paris and sees Loie Fuller dance.

1901

Isadora Duncan gives a solo performance for Auguste Rodin (1840–1917).

1902

Edvard Munch exhibits the first version of his *Frieze of Life* (twenty-two pictures) at the Berlin Sezession.

1903

Isadora Duncan publishes the booklet, *Der Tanz der Zukunft, eine Vorlesung* (Leipzig).

First airplane flight by the Wright brothers.

Loie Fuller presents an exhibition of Rodin's works from her personal collection at the National Arts Club of New York.

1904

Ferdinand Hodler holds a large exhibition at the Vienna Sezession.

Isadora Duncan plans a school in Berlin; she meets E. Gordon Craig (1872–1966) and their liaison begins.

1905

Henri Matisse (1869–1954) and his associates—Derain, Vlaminck, Rouault, and others—exhibit at the Salon d'Automne. The furor caused by their pictures earns them the nickname "Les Fauves."

Publication of Sigmund Freud's *Studies on Hysteria* marks the beginning of psychoanalysis.

1906

"Die Brücke" holds its first exhibit in Dresden. Kirchner, Heckel, Pechstein, Schmidt-Rottluff, Mueller, and, briefly, Nolde, are the chief participants in the group.

Matisse exhibits *Joy of Life* at the Salon des Indépendants.

Diaghilev organizes *Exhibition of Russian Art* at the Salon d'Automne.

Auguste Rodin is captivated by the Cambodian dancers on tour in France and makes many drawings of the troupe.

Ruth St. Denis (1877/8–1968) gives her first complete dance program in New York.

Adolphe Appia (1862–1928) meets Emile Jaques-Dalcroze.

Ruth St. Denis embarks on a successful tour in Europe.

1907

Picasso paints *Les Femmes d'Alger*, which points toward Cubism.

1908

Isadora Duncan performs in London and New York.

John Sloan (1871–1951) meets Isadora Duncan on several occasions between 1908–1911; he repeatedly paints, draws, and etches her.

Model T (touring car) introduced by Henry Ford.

1909

Italian Futurism launched by Filippo Tommaso Marinetti with the publication of his manifesto in the Paris *Figaro* on February 20.

Wassily Kandinsky starts to work on four “color-tone-dramas,” none of which will be performed during his lifetime. (One of these, *The Yellow Sound*, is published in 1912.)

First season of the Ballets Russes in Paris; the first of many productions designed by Léon Bakst (1886–1925) for Sergei Diaghilev (1872–1929) was *Cléopâtre*, choreographic drama in one act. Music by Arensky, Taneev, Rimsky-Korsakov, Glinka, Glazounov, Moussorgsky, Tchernepnin. Libretto and choreography by Fokine. Sets and costumes by Bakst. Principal dancers: Pavlova, I. Rubinstein, Karsavina, Fokine, Nijinsky, Bulgakov. First performance: June 2 at the Théâtre du Châtelet, Paris.

Appia is inspired by demonstrations of rhythmic exercises by students of Jaques-Dalcroze and begins a series of sketches called *Espaces Rhythmiques* (Rhythmic Spaces).

1910

The *Manifesto of the Futurist Painters* and *Futurist Painting: Technical Manifesto* signed by Boccioni, Carrà, Russolo, Severini and Balla, are published on February 11, 1910, and April 11, 1910, respectively.

The paintings *La Danse* and *La Musique* by Henri Matisse are exhibited at the Salon d'Automne, Paris.

Season of the Ballets Russes in Paris; *The Firebird* is the first collaboration with Igor Stravinsky (1882–1971). The productions include *Schéhérazade*, choreographic drama in one act. Music by Rimsky-Korsakov. Libretto by Benois. Choreography by Fokine. Sets and costumes by Bakst. Principal dancers: I. Rubinstein, Nijinsky, Bulgakov. First performance: June 4 at the Opéra, Paris.

Loie Fuller appears at the Metropolitan Opera, New York, during her tour of North America.

Jaques-Dalcroze is invited to open school in Hellerau, Germany; Mary Wigman (1886–1973) goes to study with him the following year.

1911

Glizes, Metzinger, Léger, Delaunay, Duchamp, Villon, and others exhibit together in Salle 41 of the Salon des Indépendants, thereby helping to publicize the new Cubist mode evolved by Picasso and Braque since 1908.

Der Blaue Reiter holds its first exhibition in Munich. Organized by Kandinsky and Marc, it includes in addition works by Macke, Klee, Burliuk, Delaunay, Picasso, Braque, the Brücke painters, Larionov, Gontcharova, Malevich, and others.

Ernst Kirchner (1880–1938) begins a series of large wooden sculptures of dancing women.

Founding of Diaghilev's own company, which has seasons in Rome, Monte Carlo, Paris, and London. The productions include *Petroushka*, burlesque in four scenes. Music by Stravinsky. Libretto by Stravinsky and Benois. Choreography by Fokine. Sets and costumes by Benois. Principal dancers: Nijinsky, Karsavina, Orlov, Cecchetti. First performance: June 13 at the Théâtre du Châtelet, Paris.

1912

Kandinsky publishes *On the Spiritual in Art*.

Giorgio de Chirico begins to exhibit his “metaphysical” paintings in the Paris salons.

The Futurist Painters hold their first exhibition in Paris.

Diaghilev's Ballets Russes has seasons in Paris, London, and other European cities.

Vaslav Nijinsky (1888/9–1950) poses for Rodin, who produces a statue depicting the dancer in movement.

Emil Nolde (1867–1956) meets Mary Wigman and the following year advises her to go to work with Rudolph von Laban.

1913

The painter Luigi Russolo publishes a Futurist manifesto, *The Art of Noises*, on March 11.

Marinetti's manifesto, *The Variety Theatre*, dated September 29, 1913, is published in the London *Daily Mail* in November.

Morgan Russell and Stanton Macdonald-Wright exhibit together as Synchronists in Munich and Paris.

Valentine de Saint-Point, poet, painter, and dancer, gives a solo recital in Paris in December and publishes a statement about her antisensuous, geometrical dance, *La Métachorie*.

The New York Armory Show brings advanced and controversial European art trends to the U.S.

Diaghilev's Ballets Russes has seasons in Monte Carlo, Paris, London, and South America; the productions include *Le Sacre du Printemps*, tableau of pagan Russia in two acts. Music by Stravinsky. Libretto by Stravinsky and Roerich. Choreography by Nijinsky. Sets and costumes by Roerich. Principal dancer: Piltz. A riot breaks out during the first performance on May 29 at the Théâtre des Champs-Élysées, Paris.

Nolde travels to the South Seas and paints the magic and ritualistic dances of the islanders.

1914

World War I breaks out.

Vorticism announces its arrival in London with the publication of the magazine *Blast* during July. Headed by Wyndham Lewis, the group includes the poet Ezra Pound, Henri Gaudier-Brzeska, Jacob Epstein, William Roberts, David Bomberg, and others.

Giacomo Balla publishes a Futurist manifesto, *Anti-Neutral Clothing*, in September.

Diaghilev's Ballets Russes has seasons in London and Paris; the productions include *Le Coq d'Or*, opera in three tableaux by Rimsky-Korsakov. Arrangement suggested by Alexandre Benois. Choreography by Fokine. Sets and costumes by Gontcharova. Principal singers: Dobrovolska, Petrenko, Getrov, Alchevsky, Belianin, Nikolaeva. Principal dancers: Karsavina, Jezierska, Bulgakov, Cecchetti, Kovalski. First performance. May 24 at the Opéra.

Isadora Duncan sets up a school outside Paris.

1915

Marinetti and Bruno Corra publish a manifesto, *The Futurist Synthetic Theater*, dated January 11.

New York Dada—as yet unnamed—comes into being with the arrival of Duchamp and Picabia in that city. Man Ray is soon drawn into its orbit. Duchamp begins to work on *The Bride Stripped Bare by Her Bachelors, Even* (completed 1923).

1916

With the opening of the Cabaret Voltaire, headed by Hugo Ball and Emmy Hennings, Zurich Dada begins to flourish. Among the participants are Jean Arp, Sophie Taeuber-Arp, Marcel Janco, Richard Hulsenbeck, and later, Hans Richter and Viking Eggeling. Subsequently, other Dada centers are formed in Cologne, Berlin, Hannover, and Paris.

Marinetti composes the manifesto, *Dynamic and Synoptic Declamation* and publishes it as preface to the F. Canigglio's *Piedigrotta*.

Diaghilev's Ballets Russes makes its first U.S. tour.

1917

Jean Cocteau requests examples of "Negro ragtimes" from Albert Gleizes in New York.

Diaghilev's Ballets Russes has seasons in Italy, Spain, Portugal, South America; the productions include the first collaboration with Pablo Picasso (1881–1973), *Parade*. Music by Satie. Libretto by Jean Cocteau. Sets and costumes by Picasso. Choreography by Massine. Principal dancers: Lopokova, Shabelska, Massine, Zverev. First performance: May 18 at the Théâtre du Châtelet, Paris.

Picasso continues to design ballet decors in collaboration with Diaghilev, Massine and Cocteau up to 1924. During these years he often draws dancers from life. (In 1918 he marries Olga Koklova, a dancer in Diaghilev's company.)

During its season in Rome Diaghilev's Ballets Russes stage a non-ballet production, *Feu d'artifice*, a symphonic poem by I. Stravinsky. Sets and lighting effects by Giacomo Balla. First performance: April 12 at the Costanzi Theater, Rome.

Marinetti publishes *Manifesto of Futurist Dance*, dated July 8.

Valentine de Saint-Point gives free dance recital at New York Metropolitan Opera on April 3.

Russian Revolution begins.

1918

Walter Gropius becomes director of the Grand Ducal School of Arts and Crafts and the Grand Ducal College of Fine Arts, which he unifies under the name Staatliches Bauhaus Weimar in April, 1919. In 1925 the faculty moves to Dessau and in 1926 occupies the new Bauhaus building designed by Gropius.

Sonia Delaunay (1885–1979) designs costumes for Diaghilev's revival of *Cléopâtre* for his company's London season.

1919

Treaty of Versailles ends World War I.

1920

Diaghilev's Ballets Russes has seasons in London, Paris; the productions include *Le Chant du Rossignol*, ballet in one act,

adapted from the opera *Le Rossignol*. Libretto and music by Stravinsky. Choreography by Massine. Sets and costumes by Matisse. Principal dancers: Karsavina, Sokolova, Grigoriev. First performance: February 2 at the Opéra, Paris.

Mary Wigman opens her own school in Dresden.

Abraham Walkowitz (1880–1965) begins a series of drawings of Isadora Duncan.

The Ballets Suédois is founded by Rolf de Maré and makes its debut in Paris (it continues until 1925).

1922

Triadic Ballet, conceived and choreographed by Oskar Schlemmer (1888–1943), is performed in its entirety for the first time in Stuttgart; the artist is one of the dancers.

Darius Milhaud visits the U.S. and hears New Orleans jazz played in Harlem—a source for his *La Création du Monde*.

1923

Diaghilev's Ballets Russes has a season in Paris; the one new production is *Les Noces*, Russian choreographic movements in four continuous scenes. Words, music, and libretto by Stravinsky. Choreography by Nijinska. Sets and costumes by Gontcharova (in collaboration with Nijinska). Singers: Smirova, Davidova, D'Ariel, Dansky. Principal dancers: Tchernicheva, Doubrovskaya, Woidzikowsky, Semenov. First performance: July 13 at the Gaieté-Lyrique, Paris.

Sonia Delaunay designs costumes for *La Danseuse aux Disques* (Dancer with Disks) performed by Lizica Codreanu in Paris.

Mary Wigman forms a dance troupe; Gret Palucca (b. 1902) joins; Wigman choreographs the group dances *Circle* and *Triangle*, works which Kandinsky and Paul Klee (1879–1940) lectured on at the Bauhaus.

The Ballets Suédois performs *La Création du Monde*, ballet in one act. Music by Milhaud. Libretto by B. Cendrars. Choreography by Börlin. Sets and costumes by Léger. Principal dancers: Börlin, E. Strandin. First performance: October 25 at the Théâtre des Champs-Élysées, Paris.

1924

André Breton publishes *The First Surrealist Manifesto*.

The Ballets Suédois performs *Relâche*, instantaneous ballet in two acts, a cinematographic *Entr'acte*, and a "queue de chien" by René Clair. Music by Satie. Choreography by Börlin. Libretto, sets, and costumes by Picabia. Principal dancers: E. Bonsdorff, Börlin, Kaj Smith. First performance: December 4 at the Théâtre des Champs-Élysées, Paris.

Diaghilev engages George Balanchine (b. 1904) as a member of his company; a year later he promotes him to chief choreographer.

1926

Martha Graham (b. 1894) gives her first concerts in New York.

Gret Palucca, Mary Wigman's star pupil, purchases a painting by Piet Mondrian (1872–1944) and hangs it in her white dance studio as a focal point and source of inspiration.

1927

Lindbergh flies the Atlantic.

Diaghilev's Ballets Russes performs in London and Paris and makes a European tour; the productions include *La Chatte*, ballet in one act. Music by Sauguet. Libretto by Sobeka (alias B. Kochno). Choreography by Balanchine. Sets and costumes by Gabo and Pevsner. Principal dancers: Spesivtseva, Lifar. First performance: April 30 in Monte Carlo.

Last public appearances of Loie Fuller, who dies the following year.

Isadora Duncan dies.

1928

First complete talking film.

Diaghilev's Ballets Russes performs in London, Paris, and Belgium; the productions include *Ode*, spectacle in two acts. Music by N. Nabokov to a text by Lomonosov. Libretto by B. Kochno. Choreography by Massine. Sets, costumes, and props by Tchelichew in collaboration with Pierre Charbonnier. Principal dancers: Beliamina, Doubrovskaya, Nikitina, Massine, Lifar. First performance: June 6 at Théâtre Sarah Bernhardt, Paris.

1929

Diaghilev's Ballet Russes perform in Paris, Berlin, Cologne, London; the productions include *Le Bal*, ballet in one act and two scenes. Music by Rieti. Libretto by B. Kochno. Choreography by Balanchine. Sets and costumes by de Chirico. Principal dancers: Danilova, Dolin, Doubrovskaya, Lipkovskaya, Balanchine, Lifar, Woizikovsky. First performance: May 9 in Monte Carlo. The Paris season includes *Le Fils Prodigue*, ballet in one act. Music by Prokofiev. Libretto by B. Kochno. Choreography by Balanchine. Sets and costumes by Rouault. Principal dancers: Lifar, Doubrovskaya. First performance: May 21 at the Théâtre Sarah Bernhardt, Paris.

Diaghilev dies in Venice.

New York stock market crash; Great Depression begins.

Museum of Modern Art founded in New York.

1930

Premiere of *Lamentation*, a solo danced by Martha Graham. Music by Kodaly. Choreography and costume by Graham. First performance: January 8 at Maxine Eliot's Theatre, New York.

1930-1931

Mary Wigman tours the U.S.

1932

The Ballets Russes de Monte Carlo founded by René Blum and Col. de Basil. (In 1936 they separated and founded their own companies.)

1932-1933

Mary Wigman makes another tour in the U.S.

1933

Lincoln Kirstein (b. 1907) invites Balanchine to come to the U.S. to help found a ballet school and company.

Premiere of *Errante*, ballet in one act, by Les Ballets 1933. Music by Schubert/Liszt. Libretto and choreography by Balanchine. Sets and costumes by Tchelichew. Principal dancer: Losch. First performance: June 10 at Théâtre des Champs-Élysées. (Revived for the American Ballet in 1935.)

1935

Isamu Noguchi (b. 1904) designs the stage set for *Frontier*, a solo danced by Martha Graham. Music by Horst. Choreography by Graham. Sets by Noguchi. Costumes by Graham. First performance: April 28 at Guild Theatre, New York. It is the first of many successful collaborations between the dancer and sculptor.

1936

Spanish Civil War begins.

Founding of the Ballet Caravan by Lincoln Kirstein to function as a showcase for young American choreographers.

Alexander Calder (b. 1898) designs a setting of mobiles for Martha Graham's *Horizons*.

1938

Premiere of *Filling Station*, a ballet-document in one act, by Ballet Caravan. Music by Thomson. Libretto by Kirstein. Choreographed by Christensen. Sets and costumes by Cadmus. Principal dancers: Christensen, Marie-Jeanne, Hawkins, Kidd, Bolender. First performance: January 6 at Avery Memorial Theatre, Hartford, Connecticut.

1939

World War II begins.

The Ballets Russes de Monte Carlo has a season in Monte Carlo; the productions include *Rouge et Noir*, ballet in four movements. Music by Shostakovich. Libretto and choreography by Massine. Sets and costumes by Matisse. Principal dancers: Markova, Youskevitch, Krasovskaya, Franklin, Panaieff, Platoff. First performance: May 11 in Monte Carlo. Later this year the name was changed to *L'Etrange Farandole*.

Merce Cunningham (b. 1919) becomes a soloist in the Martha Graham Dance Company, where he remains with them until 1945.

1942

First fission of uranium produced at University of Chicago.

Cunningham begins to give solo performances.

1944

Martha Graham's first one-week engagement on Broadway is subsidized by a group of artists and actors.

1945

Allies defeat Hitler's Germany; first atomic bombs used against the Japanese; World War II ends.

1946

Willem de Kooning (b. 1904) designs the backdrop for a dance recital entitled *Labyrinth*, performed by Maria Marchowsky and her company in New York.

Premiere of *The Bells*, a ballet in five episodes, by Ruth Page—Bentley Stone Ballet. Music by Milhaud. Libretto and choreography by Page. Set and costumes by Noguchi. Principal dancers: Page, Andrews, Josias. First performance: April 26, at the Chicago University Composers Series, Chicago.

Lincoln Kirstein establishes the Ballet Society, from which the New York City Ballet develops. (He has been the General Director of the latter since 1948.)

Premiere of *Cave of the Heart*, by Martha Graham Dance Company. Music by Barber. Choreography by Graham. Sets by Noguchi. Costumes by E. Giffond. Principal dancers: Graham, Hawkins, Yuriko, O'Donnell. First performance: February 27 at the Ziegfeld Theatre, New York.

1947

Premiere of *Night Journey*, by Martha Graham Dance Company. Music by W. Schumann. Choreography by Graham. Sets by Noguchi. Costumes by E. Giffond. Principal dancers: Graham, Hawkins, M. Ryder. First performance: May 3 in Cambridge, Massachusetts. New York premiere: February 17, 1948, at Maxine Elliot Theatre.

Cunningham has his first New York dance concert with performances of group works.

Premiere of *The Seasons*, ballet in one act, by the Ballet Society, New York. Music by Cage. Choreography by Cunningham. Sets and costumes by Noguchi. Principal dancers: Cunningham, Tompkins, Le Clercq, Caccialanza. First performance: May 18 at the Ziegfeld Theatre, New York.

1948

Premiere of *Orpheus*, ballet in three scenes by the Ballet Society, New York. Music by Stravinsky. Choreography by Balanchine. Sets and costumes by Noguchi. Principal dancers: Magallanes, Tallchief, Moncion, Bliss. First performance: April 28 at New York City Center.

1949

De Kooning, Kline, Reinhardt, Tworkov, and others organize the Club, a meeting place on Eight Street in New York, which becomes the focal point of Abstract Expressionism for more than a decade.

1950

Premiere of *Judith*, a solo danced by Martha Graham. Music by W. Schumann. Sets by Noguchi. Costume by Graham. First performance: January 4 in Louisville, Kentucky. First New York performance: December 2 at Carnegie Hall. (New production choreographed by Graham in 1980.)

1952

Martha Graham uses "space sets" designed by the architect Frederick Kiesler (1896–1966).

Mary Wigman makes a nonperforming trip to the U.S. and meets many dancers and critics.

Theatre Piece, a multimedia event created by John Cage (b. 1912) is performed at Black Mountain, North Carolina. Cunningham, Rauschenberg, David Tudor, M. C. Richards, and Charles Olson are collaborators.

1953

Merce Cunningham Dance Company founded and has its first New York season.

1954

Premiere of *Minutiae* of Merce Cunningham Dance Company. Music by Cage. Choreography by Cunningham. Sets by Rauschenberg. Costumes by Charlip. Principal dancers: Cunningham, Brown, Dencks, Farber, Melsher, Simon, Charlip. First performance: December 8 at the Brooklyn Academy of Music.

After *Minutiae*, Robert Rauschenberg (b. 1925) continues to be involved with the dance productions of the Merce Cunningham Dance Company until 1964.

1957

Sputnik I launched by the Soviet Union.

Invention of video recorder by Ampex Corp. in Los Angeles.

1958

Premiere of *Summerspace*, a lyric dance, by Merce Cunningham Dance Company. Music by Feldman. Sets and costumes by Rauschenberg. Principal dancers: Cunningham, Brown, Farber, Stone, Wood, Charlip. First performance: August 17 at the 11th American Dance Festival, Connecticut College, New London, Conn.

1960

Franz Kline (1910–1962) paints a backdrop entitled *Queen of Hearts* for a performance of Merle Marsciano's dance company in New York.

1961

Soviet astronaut first man in space.

1962

Pop Art movement emerges in New York. Lichtenstein's *Blam!* and Warhol's *Marilyn* created.

Lincoln Center for the Performing Arts begun in New York, completed 1966.

First dance concert at the Judson Church, New York, includes works by Yvonne Rainer, Steve Paxton and others.

1963

Premiere of *Story* by Merce Cunningham Dance Company. Music by Ichihyanagi. Sets and costumes by Rauschenberg. Principal dancers: Cunningham, Brown, Farber, Blair, Dilley, Davis, Paxton. First performance: July 24 at Boyce Hall, University of California, Los Angeles.

Rauschenberg performs in his own dance piece called *Pelican*.

Assassination of President John F. Kennedy.

1964

Nam June Paik creates the first artist videotape with a newly developed low-cost portable video camera and recorder.

1966

Premiere of *The Mind is a Muscle, Part I*, later called *Trio A*, a solo choreographed and danced by Yvonne Rainer. First performance: January 10 at the Judson Church, New York. A film of this piece was made in 1978 by cinematographer Robert Alexander.

1967

Jasper Johns (b. 1930) becomes the artistic advisor for Merce Cunningham Dance Company.

1968

Premiere of *Walkaround Time* by Merce Cunningham Dance Company. Music by Behrman. Choreography by Cunningham. Scenery after Marcel Duchamp's *The Large Glass* in the Philadelphia Museum supervised by Jasper Johns. Principal dancers: Cunningham; Brown; Lloyd; Neels; Setterfield; Harper; Reid; G. Solomons, Jr.; Slayton. First performance: March 10 at the 2nd Buffalo Festival of the Arts Today, State University College, Buffalo, N.Y.

Bruce Nauman has the first exhibition of video performance as sculpture at Nicholas Wilder Gallery in Los Angeles.

1969

American astronauts walk on the moon.

1970

Premiere of *Continuous Project—Altered Daily*, a dance by Yvonne Rainer. Title from a sculptural work by Robert Morris. Principal dancers: Arnold, Dunn, Gordon, B. Lloyd, Paxton, Rainer. First performance: March 31 at the Whitney Museum, New York.

Grand Union, a collective of choreographer/performers is formed and gives improvisational dance and theater. (Continues until 1976.)

1973

Agreement signed to end the Vietnam War.

1974

101: A Performance Exhibit, by Douglas Dunn, takes place four hours a day, six days a week, during two months in the spring and two weeks in the autumn. A film of this piece is made by cinematographer Amy Greenfield.

1975

Premiere of *Locus* by Trisha Brown Company. Choreography by Brown. Principal dancers: Brown, Garren, Pagir, Sultzman. First performance: June 4 at 541 Broadway, New York.

1977

Premiere of *Melody Excerpt* by Lucinda Childs and Dancers. Choreography by Childs. Principal dancers: Childs, Hedstrom, McCusker, Padow, Peck. First performance: November 3 at the Brooklyn Academy of Music, Brooklyn, New York.

1979

Premiere of *Dance*, a collaborative work by choreographer Lucinda Childs, composer Philip Glass, and artist Sol Lewitt. Principal dancers: Childs, Walker, Osberg, Padow, Hedstrom, Peck, Matthiessen, Conley, McCusker. First performance: November 29 at the Brooklyn Academy of Music, Brooklyn, New York.

Premiere of *Glacial Decoy* by Trisha Brown Company. Choreography by Brown. Visual presentation and costumes by Rauschenberg. Principal dancers: Brown, Garren, Kraus, Lundborg. First performance: May 7 at Walker Art Center, Minneapolis, Minn.

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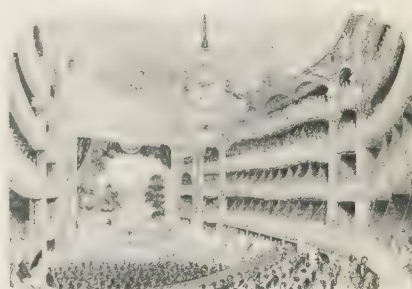
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Notes

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4. Geoffrey Skelton, *Wagner at Bayreuth* (New York: George Braziller, 1965), p. 33.
5. George C. Izenour, *Theater Design* (New York: McGraw-Hill Book Company, 1977), p. 282.
6. Ivor Guest, *The Divine Virginia* (New York: Marcel Dekker, Inc., 1977), pp. 150–151.

7. Skelton, *Wagner at Bayreuth*, p. 89.
8. Printed in a Bayreuth festival publication of 1955, as quoted in *ibid*, p. 129.
9. Isadora Duncan, *My Life* (New York: Boni and Liverwright, 1927), pp. 150–151.
10. Victor Seroff, *The Real Isadora* (New York: Avon Books, 1972), p. 77.
11. Walter Vollbach, *Adolphe Appia: Prophet of the Modern Theatre* (Middletown, Conn.: Wesleyan University Press, 1968), p. 46.
12. In preparing this section on Gordon Craig and Isadora Duncan, my chief references have been Craig's *The Art of the Theatre* (Edinburgh and London: T. N. Foulis, 1905) and *On the Art of the Theatre* (Chicago and London: Browne's Bookstore and Heinemann, 1911); Arnold Rood's *Gordon Craig on Movement and Dance* (New York: Dance Horizons, 1977); Francis Steegmuller's compilation and commentary on the Duncan-Craig correspondence, "*Your Isadora*" (New York: Random House, 1974); and Duncan's *My Life*. I am grateful to Arnold Rood for his comments on my text and patient answering of questions.
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14. Duncan, *My Life*, p. 180.
15. "Memories of Isadora Duncan," written by Craig when he was eighty years old for a BBC talk, from Rood, *Gordon Craig*, p. 251.

16. Constantin Stanislavski, *My Life In Art*, trans. J. J. Robbins (New York: Theatre Arts Books, 1948), p. 523.
17. I wish to extend my thanks to Arnold Wengrow and Jeanne T. Newlin for suggestions for this article.

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Martha Graham and the Changing Landscape of Modernism



Notes

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4. Foregger's "Experiments in the Art of Dance," along with an article by Mel Gordon on Foregger's work in the 1920s, appeared in *The Drama Review*, vol. 19, no. 1 (T-65), March 1975.
5. Paul T. Frankl, *Form and Re-Form: A Practical Handbook of Modern Interiors* (New York: Harper & Brothers, 1930).

6. Bonnie Bird, a member of the Graham company during the thirties, mentioned this publicly during a panel discussion of Graham's early work, which was part of "The Early Years: American Modern Dance from 1900 through the 1930s," a festival symposium held at SUNY-Purchase, April 9–12, 1981.

7. Bessie Schonberg, another former Graham dancer, referred to the "santos" in an interview with Deborah Jowitt, published in *Ballet Review*, vol. 9, no. 1, spring 1981, as did Bonnie Bird in an unpublished interview with Selma Jeanne Cohen, ca. 1972.

8. Interview with Tobi Tobias for the Oral History Archives of the New York Public Library's Dance Collection, 1979.

9. Armitage, *Martha Graham*, p. 12.

10. Dorothy Bird confirmed the work with the mobiles. May O'Donnell mentioned it in "The Early Years" (note 6). These three dancers had the most to do with the mobiles, and Calder presented each of them with a pin he had designed and made: birds for the two Bird women (unrelated) and a flower for O'Donnell. Although Graham did not work with Calder after these two experiments, she continued to be fascinated by mobiles, as is proven by the inclusion in her notebooks of remarks on Calder by Jean-Paul Sartre: "A general destiny of movement is sketched out for them, and then they are left to work it out for themselves. What they may do at a given moment will be determined by the time of day, the sun, the temperature, the wind. The object is thus always between the servility of a statue and the independence of natural events; each of its evolutions is the inspiration of the moment." *The Notebooks of Martha Graham* (New York: Harcourt Brace Jovanovich, 1973), p. 42.

11. Graham, *Notebooks*, p. 178.

12. Martin Friedman, *Noguchi's Imaginary Landscapes*, exhibition catalogue, Walker Art Center, Minneapolis, 1978, p. 29.

13. Noguchi-Tobias interview (note 8).

14. Friedman, *Landscapes*, p. 30.

15. Graham, *Notebooks*, p. 222.

16. Joseph Campbell, *The Hero With A Thousand Faces* (Bollingen Series XVII; New York: Pantheon Books, 1949). p. 64.

17. *The Triumph of St. Joan*, commissioned by the Louisville Symphony, along with its score by Norman Dello Joio, had a set by the noted Viennese designer, Frederick Kiesler. For Graham's *Canticle for Innocent Comedians* (premiered at the Julliard School of Music in 1952), she used a set Kiesler had designed for another production there.

"Then I Thought about Marcel . . .": Merce Cunningham's *Walkaround Time*



Notes

1. Calvin Tomkins, "The Antic Muse," *The New Yorker*, August 17, 1981.
2. Dale Harris, "Cunningham and Cage," *Keynote*, July 1982.
3. Conversation with author.
4. Quoted in Ruth Foster, *Knowing in My Bones* (London: Adam and Charles Black), 1976.
5. Ibid.

6. René Clair, *A Nous la liberté* and *Entr'acte*, English translation and description of the action by Richard Jacques and Nicola Hayden (New York: Simon and Schuster, 1970); Henning Rischbieter, ed., *Art and the Stage in the Twentieth Century* (Greenwich, Conn.: New York Graphic Society), 1968.

7. Conversation with the author.

8. Conversation with the author.

9. Quoted in Foster, *Knowing in My Bones*.

10. Charles Atlas, note on "Walkaround Time" in *Film and Video* catalog (New York: Cunningham Dance Foundation, 1982).

11. Jasper Johns, contribution to *Merce Cunningham*, ed. James Klosty (New York: Saturday Review Press/E. P. Dutton & Co, Inc., 1975).

12. Conversation with author.

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Clair, René. *A Nous la Liberté*. New York: Simon and Schuster, 1970.

Cunningham, Merce. *Le Danseur et la Danse: Entretiens avec Jacqueline Lesschaeve*. Paris: Pierre Belfond, 1980.

[Duchamp, Marcel.] *Marcel Duchamp: Catalogue Raisonné*, ed. Jean Clair. Paris: Centre Nationale d'Art et de Culture Georges Pompidou, 1977.

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Tomkins, Calvin. *Off the Wall*. New York: Penguin Books, 1980.

Dance and The Video-Television Dialogue: A Problem of Location

Notes

1. Jane Livingston, *Bruce Nauman*, exhibition catalogue, Los Angeles County Museum of Art, Los Angeles, 1972, p. 21.
2. Bruce Kurtz, "Video is Being Invented," *Arts Magazine* (December-January 1973), p. 43.
3. Bruce Kurtz, "The Present Tense," in *Video Art* (New York: Harcourt Brace Jovanovich, 1976), p. 240.
4. David A. Ross, *Peter Campus: Closed Circuit Video*, exhibition catalogue, Everson Museum of Art, Syracuse, New York, 1974, unpaginated.
5. David A. Ross, "Frank Gillette: Development of Recent Works," *Frank Gillette: Process and Meta-Process*, exhibition catalogue, Everson Museum of Art, Syracuse, New York, 1973, p. 27.
6. Carolee Schneemann, "13 Replies for a Video Editorial," *Dance Scope* (Spring/Summer 1975), p. 9.
7. Joan Jonas, "13 Replies for a Video Editorial," *Dance Scope* (Spring/Summer 1975), p. 9.
8. Vito Acconci, Interview with Liza Bear, *Avalanche Newspaper* (May/June 1974), p. 22.
9. Vito Acconci, "10-Point Plan For Video," in *Video Art* (New York: Harcourt Brace Jovanovich, 1976), p. 9.
10. Ibid.

Work in Progress: Interview



Bibliography

Sally Baines, *Terpsichore in Sneakers: Post-Modern Dance* (Boston: Houghton Mifflin, 1980).

Bennington College Judson Project,
Wendy Perron, Project Director, *Judson Dance Theater: 1962-1966*, Bennington College, Bennington, Vt., 1981.

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Art and Dance Checklist

Art and Dance: Images of the Modern Dialogue, 1890–1980 Works on Exhibit

Institute of Contemporary Art, Boston,
November 9, 1982 – January 8, 1983
Toledo Museum of Art,
March 6 – April 24, 1983

Curators:
Iris M. Fanger,
Marianne Martin,
Elisabeth Sussman

Works are listed in chronological order;
works of the same date are alphabetical
by artist.

Dimensions are given in inches.

*Institute of Contemporary Art only.

†Toledo Museum of Art only.

Auguste Rodin
La Ronde, 1883–84,
Drypoint, $10\frac{1}{2} \times 8\frac{5}{8}$
Museum of Fine Arts, Boston (gift of Mr.
and Mrs. Peter A. Wick)

Ferdinand Hodler
*Study for the Five Left-Hand Figures for
Der Tag*, 1891
Pencil on paper, $7\frac{1}{4} \times 18$
Private collection

Henri de Toulouse-Lautrec
Miss Loie Fuller, 1893
Color lithograph, printed from three
stones, $14\frac{9}{16} \times 10\frac{1}{4}$
The Art Institute of Chicago (Joseph
Brooks Fair Collection)

Pierre Roche
Finial, c. 1894
Bronze, $4\frac{1}{2} \times 2\frac{3}{4} \times 2\frac{3}{4}$
The Fine Arts Museum of San Francisco
(gift of Mrs. Alma de Bretteville
Spreckles)

Théodore Rivière
Loie Fuller: Lily Dance, c. 1898
Marble, $16 \times 17 \times 9$
The Fine Arts Museum of San Francisco
(gift of Mrs. Alma de Bretteville
Spreckles)

Jacques Villon
Le Cakewalk des Petites Filles, 1904
Color aquatint, $16 \times 21\frac{1}{2}$
Museum of Fine Arts, Boston (Stephen
Bullard Memorial Fund)

Edward Gordon Craig
Idea for Poster for Isadora Duncan, 1905
Colored pencil on gray paper, $4\frac{3}{8} \times 13\frac{5}{8}$
Arnold Rood Collection

Edward Gordon Craig
Isadora Duncan, 1905, Breslau
Pencil and wash, $12\frac{3}{16} \times 8\frac{1}{4}$
Arnold Rood Collection

Pablo Picasso
Salome, 1905
Etching, $15\frac{3}{4} \times 13\frac{3}{8}$
Boston Public Library, Print Department

Edward Gordon Craig
*Isadora Duncan: Six Studies of
Movement*, 1906
Six etchings, $12 \times 9\frac{1}{2}$ (each)
Mississippi Valley Collection (Memphis
State University)

Edward Gordon Craig
Gibbons, 1907, Florence
Etching, mounted on original board,
 $6\frac{3}{8} \times 4\frac{7}{8}$
Arnold Rood Collection

Edward Gordon Craig
Hell, 1907, Florence
Etching, mounted on original papers on
original board, $8\frac{1}{2} \times 6\frac{3}{4}$
Arnold Rood Collection

Edward Gordon Craig
Isadora Duncan, 1907
Wood engraving, $16\frac{1}{2} \times 10\frac{1}{4}$
Arnold Rood Collection

Edward Gordon Craig
Light, 1907
Etching, mounted on original papers,
 $8\frac{1}{4} \times 6\frac{5}{8}$
Arnold Rood Collection

George Luks
Cakewalk, 1907
Monotype on paper, 5×7
Delaware Art Museum

Abraham Walkowitz
Isadora Duncan, 1908
Black ink on paper, $12\frac{9}{16} \times 8\frac{1}{16}$
Delaware Art Museum

Arnold Genthe
Isadorables, n.d.
Photograph, $6\frac{1}{2} \times 9\frac{3}{4}$
Museum of Fine Arts, Boston (Ellen K.
Gardner Fund)

Adolphe Appia
Espace Rythmique: La Ronde du Soir,
1909
Pencil and charcoal, $19\frac{11}{16} \times 28\frac{1}{8}$
Musée d'Art et d'Histoire, Geneva

Adolphe Appia
Espace Rythmique: Les Trois Piliers, 1909
Pencil, charcoal and chalk, $18\frac{3}{16} \times 24\frac{1}{8}$
Musée d'Art et d'Histoire, Geneva

Kees van Dongen
Souvenir of a Russian Opera Season,
1909
Oil on canvas, $21\frac{1}{4} \times 25\frac{1}{2}$
National Gallery of Canada, Ottawa /
Galerie Nationale du Canada, Ottawa

Henri Matisse
Study after *La Danse* (first version), 1909
Pencil, $8\frac{5}{8} \times 13\frac{7}{8}$
The Museum of Modern Art, New York
(gift of Pierre Matisse)

Leon Bakst
*Schéhérazade: Study for Costume of a
Negro*, 1910
Crayon, watercolor, and gold on paper,
 $13\frac{3}{4} \times 8\frac{7}{16}$
Musée d'Art Moderne, Strasbourg

Leon Bakst
*Schéhérazade: Study for Costume of Shah
Zeman*, 1910
Watercolor on paper, $16\frac{1}{2} \times 11\frac{3}{8}$
Musée d'Art Moderne, Strasbourg

Michel Fokine
Schéhérazade: Notations, n.d.
One page of notations, pencil, $8\frac{1}{2} \times 6\frac{1}{2}$;
two pages showing Finale floor pattern,
ink, 9×7
Phyllis M. Fokine

Erich Heckel
Acrobats, c. 1911
Colored woodcut with additional hand
coloring, $9\frac{1}{4} \times 13\frac{7}{16}$
University of Michigan Museum of Art
(gift of Mathias Goeritz)

Ernst Ludwig Kirchner
Russian Dancers with Turbans, 1911
Etching, $7\frac{15}{16} \times 7\frac{3}{4}$
Private collection

Ernst Ludwig Kirchner
Untitled (Three Dancers), published in
Der Sturm, 1911
Woodblock print, $8\frac{1}{8} \times 10\frac{5}{8}$ (sight)
Danforth Museum, Framingham

Auguste Rodin
Dance Movement "D," 1911
Bronze, dark green patina, $13 \times 7\frac{3}{4} \times 5$
B. G. Cantor Collections, New York

*Auguste Rodin
Mouvement de Danse I, 1911
Bronze, $5 \times 9\frac{3}{16} \times 2\frac{1}{2}$
Fogg Art Museum, Harvard University,
(purchase, William M. Prichard and
Louise Haskell Daly Funds)

John Sloan
Isadora Duncan, 1911
 Oil on canvas, $32\frac{1}{4} \times 26\frac{1}{4}$
 Milwaukee Art Museum Collection (gift of Mr. and Mrs. Donald B. Abert)

Auguste Rodin
Nijinsky, 1912
 Bronze, $7\frac{1}{2} \times 3\frac{3}{4} \times 3\frac{1}{2}$
 Private collection, New York

*Gino Severini
Yellow Dancers, 1912
 Oil on canvas, 18×24
 Fogg Art Museum, Harvard University, (gift of Mr. and Mrs. Joseph H. Hazen)

Emil Nolde
Dancer, 1913
 Color lithograph, 28×34
 Dr. and Mrs. Martin L. Gecht

Francis Picabia
Star Dancer and Her School of Dance, 1913
 Watercolor, 22×30
 Metropolitan Museum of Art (The Alfred Stieglitz Collection, 1949)

Morgan Russell
Synchromy to Light, 1913
 Oil on canvas, $13 \times 9\frac{1}{2}$
 Los Angeles County Museum of Art (gift of Mr. and Mrs. David E. Bright)

Léopold Survage
 Studies for the film *Colored Rhythm*, 1913
 One study, watercolor, brush and ink, $14\frac{1}{4} \times 10\frac{1}{2}$; three studies, watercolor, brush and ink, $13 \times 12\frac{1}{8}$
 The Museum of Modern Art, New York (purchase)

David Bomberg
The Dancer, 1913–1914
 Gouache, watercolor, ink, and pencil on paper, $10\frac{1}{4} \times 7\frac{1}{8}$ (sight)
 The Museum of Fine Arts, Houston (purchase)

Natalia Gontcharova
Le Coq d'Or: Design for Act I, 1913–1914
 Watercolor and pencil, $12\frac{1}{4} \times 16$
 Collection of Robert L. B. Tobin

Natalia Gontcharova
Le Coq d'Or: Design for Costume of One of the Elders, n.d.
 Watercolor and pencil on paper, $18\frac{7}{16} \times 12\frac{3}{16}$
 Harvard Theatre Collection

Natalia Gontcharova
Le Coq d'Or: Design for Costume of a Woman, n.d.
 Watercolor and pencil on paper, $18\frac{7}{16} \times 12\frac{1}{16}$
 Harvard Theatre Collection

Natalia Gontcharova
Le Coq d'Or: Project for the Front Curtain, 1913–1914
 Gouache and pencil on board, $21 \times 27\frac{1}{8}$
 Collection of Robert L. B. Tobin

Natalia Gontcharova
Le Coq d'Or: Two Studies for Details in the Décor, 1913–1914
 Gouache and pencil, $21\frac{1}{4} \times 7\frac{3}{8}$
 Collection of Robert L. B. Tobin

Natalia Gontcharova
Le Coq d'Or: Two Studies for Details in the Décor, 1913–1914
 Gouache and pencil, $21 \times 7\frac{3}{8}$; $21 \times 7\frac{1}{2}$
 Collection of Robert L. B. Tobin

Fernand Léger
Exit Les Ballets Russes, 1914
 Oil on canvas, $53\frac{3}{4} \times 39\frac{1}{2}$
 The Museum of Modern Art, New York (gift of Mr. and Mrs. Peter A. Rubel [partly by exchange], 1958)

David Bomberg
The Russian Ballet, 1914–1915
 Six lithographs in color, from $1\frac{15}{16} \times 2\frac{9}{16}$ to $2\frac{15}{16} \times 6\frac{5}{16}$
 Private collection

Albert Gleizes
Composition for Jazz, 1915
 Gouache on board, $28\frac{3}{4} \times 28\frac{3}{4}$
 The Solomon R. Guggenheim Museum, New York

Gaston Lachaise
Dancing Woman, 1915
 Gilded bronze, $10\frac{7}{8} \times 3\frac{1}{4} \times 5\frac{3}{4}$
 The Lachaise Foundation, Boston

H. Lyman Sayen
Schéhérazade, 1915
 Oil on canvas, 25×30
 National Museum of American Art, Smithsonian Institution (gift of H. Lyman Sayen to his nation)

Gino Severini
Dancer, 1915
 Oil on canvas, $39\frac{1}{2} \times 32$
 The Solomon R. Guggenheim Museum, New York

Abraham Walkowitz
Isadora Duncan, 1915
 Watercolor, $14 \times 8\frac{1}{2}$
 Sid Deutsch Gallery

*Sonia Delaunay
Dancer, Second Version, 1916
 Gouache, crayon, and watercolor on paper, $22\frac{7}{16} \times 18\frac{7}{8}$
 Albright-Knox Art Gallery, Buffalo, New York (George B. and Jenny R. Matthews and Evelyn Rumsey Cary Funds)

Abraham Walkowitz
Isadora Duncan, c. 1916
 Three images, ink, 5×3 (each)
 Sid Deutsch Gallery

Emil Nolde
Dancers, 1917
 Woodcut; image: $9\frac{3}{16} \times 12\frac{1}{4}$; paper size: $13\frac{1}{8} \times 15\frac{1}{8}$
 Yale University Art Gallery (Director's Fund)

Pablo Picasso
Parade: Design for the Chinese Conjuror's Costume, 1917
 Color woodblock print, $10\frac{3}{8} \times 8\frac{1}{2}$
 The Fine Arts Museum of San Francisco (Achenbach Foundation for Graphic Arts; gift of Mrs. Alma de Bretteville Spreckles, 1959)

Pablo Picasso
Parade: Design for the Chinese Conjuror's Costume, 1917
 Pencil on paper, $10\frac{7}{8} \times 8\frac{1}{8}$
 Musée Picasso, Paris

Pablo Picasso
Parade: Design for the Curtain, 1917
 Watercolor and pencil on paper, $10\frac{5}{16} \times 15\frac{9}{16}$
 Musée Picasso, Paris

Pablo Picasso
Parade: Design for Décor, 1917
 Pencil on paper, $6\frac{11}{16} \times 7\frac{1}{4}$
 Musée Picasso, Paris

Pablo Picasso
Parade: Design for Décor, 1917
 Pencil on paper, $10\frac{15}{16} \times 8\frac{7}{8}$
 Musée Picasso, Paris

Pablo Picasso
Parade: Design for Décor, 1917
 Pencil on paper, $10\frac{13}{16} \times 8\frac{7}{8}$
 Musée Picasso, Paris

Pablo Picasso
Parade: Design for Décor, 1917
 Pencil on paper, $10\frac{13}{16} \times 8\frac{7}{8}$
 Musée Picasso, Paris

Pablo Picasso
Parade: Study for the Chinese Conjuror's Make-up, 1917
 Watercolor and pencil on paper, $11\frac{1}{16} \times 8\frac{1}{8}$
 Musée Picasso, Paris

Pablo Picasso
Parade: Study for the Curtain of a Scene, 1917
 Pencil on paper, $7\frac{7}{8} \times 10\frac{11}{16}$
 Musée Picasso, Paris

Pablo Picasso
Parade: Design for a Manager's Costume, 1917
 Pencil on paper, $10\frac{15}{16} \times 8\frac{7}{8}$
 Musée Picasso, Paris

Pablo Picasso

Parade: Design for a Manager's Costume, 1917

Pencil on paper, 10 $\frac{15}{16}$ x 8 $\frac{7}{8}$

Musée Picasso, Paris

Pablo Picasso

Parade: Design for a Manager's Costume, 1917

Pencil on paper, 10 $\frac{15}{16}$ x 8 $\frac{15}{16}$

Musée Picasso, Paris

Pablo Picasso

Parade: Design for a Manager's Costume, 1917

Pencil on paper, 10 $\frac{15}{16}$ x 8 $\frac{15}{16}$

Musée Picasso, Paris

Pablo Picasso

Parade: Study for a Manager's Costume, 1917

Pencil on paper, 10 $\frac{15}{16}$ x 8 $\frac{15}{18}$

Musée Picasso, Paris

Sophie Taeuber-Arp

Freud Analyticus, 1917

Pencil, 11 $\frac{3}{4}$ x 7 $\frac{1}{8}$

The Museum of Modern Art, New York (anonymous extended loan)

Theo van Doesburg

Rhythm of a Russian Dance, 1918

Oil on canvas, 53 $\frac{1}{2}$ x 24 $\frac{1}{4}$

The Museum of Modern Art, New York (acquired through the Lillie P. Bliss Bequest, 1946)

Man Ray

The Rope Dancer Accompanies Herself with Her Shadows, 1918

Aerograph and tempera, 15 $\frac{5}{8}$ x 17 $\frac{1}{2}$

Morton G. Neumann

Giacomo Balla

Studies for Murals for Le Bal Tik-Tak, c. 1920

One study: pencil and gouache on tracing paper, 11 $\frac{1}{2}$ x 8 $\frac{3}{8}$ (sight); four studies framed together: 5 $\frac{1}{4}$ x 8 $\frac{1}{4}$, 5 $\frac{1}{2}$ x 8, 8 $\frac{3}{8}$ x 10 $\frac{3}{4}$, 8 $\frac{1}{4}$ x 5 $\frac{1}{4}$

Private collection

*Henri Matisse

Le Chant du Rossignol: Mourner's Costume, 1920

White felt with blue velvet appliqués; hood: 65 $\frac{1}{2}$ x 14; robe: 55 x 65 at lowest edge

Los Angeles County Museum of Art (Museum Purchase with Costume Council Funds)

Henri Matisse

Le Chant du Rossignol: Mourner's Costume, 1920

White felt with blue velvet appliqués; hood: 65 $\frac{1}{2}$ x 14; robe: 55 x 65 at lowest edge

Mr. David P. Willis

Henri Matisse

Le Chant du Rossignol: Sketch for a Warrior's Costume, c. 1920

Pencil on paper, 16 $\frac{1}{2}$ x 8 $\frac{1}{2}$

Los Angeles County Museum of Art (Museum Purchase with Costume Council Funds)

Paul Klee

Scherzo with Thirteen, 1922

Watercolor, pen, ink, and brush, 8 $\frac{3}{4}$ x 11 $\frac{7}{8}$

The Museum of Modern Art, New York (purchase)

Oskar Schlemmer

Dancer, 1922

Lithograph, 25 x 32 (matted)

Private collection, New York

*Natalia Gontcharova

Les Noces: Décor for Scene I, c. 1923

Watercolor and pencil, 15 $\frac{3}{8}$ x 22 $\frac{3}{16}$

Dance Collection, New York Public Library at Lincoln Center (Dance Committee Purchase Fund)

*Natalia Gontcharova

Les Noces: Décor for Scene IV, c. 1923

Watercolor and pencil, 13 $\frac{1}{16}$ x 19 $\frac{3}{8}$

Dance Collection, New York Public Library at Lincoln Center (Dance Committee Purchase Fund)

Natalia Gontcharova

Les Noces: Design for Costume of the Woman, 1923

India ink, chinese white on paper, 9 $\frac{13}{16}$ x 10 $\frac{3}{4}$

Wadsworth Atheneum, Hartford (The Ella Gallup Sumner and Mary Catlin Sumner Collection)

Natalia Gontcharova

Les Noces: Design for Décor, Four Women Playing Grand Pianos, 1923

Pencil, watercolor, and gouache on paper, 26 $\frac{1}{2}$ x 38 $\frac{3}{4}$

Wadsworth Atheneum, Hartford (The Ella Gallup Sumner and Mary Catlin Sumner Collection)

*Fernand Léger

La Création du Monde, c. 1923

India ink and gouache on paper, 16 $\frac{1}{2}$ x 23 $\frac{3}{4}$

Private collection of Bob Guccione and Kathy Keeton

Pablo Picasso

Four Dancers, 1925

Pen and ink

13 $\frac{7}{8}$ x 10

The Museum of Modern Art, New York (Gift of Abby Aldrich Rockefeller)

Naum Gabo

La Chatte: Costume Design, 1926

Pencil and pastel on paper, 23 x 18

Nina and Graham Williams

Naum Gabo

La Chatte: Costume Design, 1926

Pencil and pastel on paper, 23 x 18

Nina and Graham Williams

Naum Gabo

La Chatte: Costume Design, 1926

Pencil and pastel on paper, 23 x 18

Nina and Graham Williams

Piet Mondrian

Composition with Blue, 1926

Oil on canvas, 23 $\frac{1}{2}$ x 23 $\frac{1}{2}$

Philadelphia Museum of Art (A. E. Gallatin collection)

Alexandra Exter

Le Cirque: Set Design, n.d.

Gouache and pencil, 9 $\frac{13}{16}$ x 18 $\frac{1}{8}$

Harvard Theatre Collection

Alexandra Exter

Male Dancer as Clown: Costume Design, n.d.

Gouache and pencil, 23 x 17 $\frac{2}{16}$

Harvard Theatre Collection

Pavel Tchelitchew

Ode: Design for the Costume of the Student, 1928

Pen, ink, watercolor, and gouache on paper, 12 $\frac{5}{8}$ x 9 $\frac{5}{8}$

Wadsworth Atheneum, Hartford (The Ella Gallup Sumner and Mary Catlin Sumner Collection)

Pavel Tchelitchew

Ode: Design for Setting, 1928

White brush on dark blue paper, faded green pasted on cardboard, 7 $\frac{7}{16}$ x 9 $\frac{9}{16}$

Wadsworth Atheneum, Hartford (The Ella Gallup Sumner and Mary Catlin Sumner Collection)

Pavel Tchelitchew

Ode: Design for Woman's Costume, 1928

Pen, ink and watercolor on paper, 12 $\frac{5}{8}$ x 9 $\frac{5}{8}$

Wadsworth Atheneum, Hartford (The Ella Gallup Sumner and Mary Catlin Sumner Collection)

*Giorgio de Chirico

Le Bal: Design for Costume of an Invited Guest, c. 1929

Brush and pencil, 12 $\frac{5}{8}$ x 6 $\frac{1}{16}$

Dance Collection, New York Public Library at Lincoln Center

Giorgio de Chirico

Le Bal: Design for Costume of a Male Guest, 1929

Pencil, watercolor, and gouache on paper, 11 $\frac{1}{8}$ x 7 $\frac{3}{16}$

Wadsworth Atheneum, Hartford (The Ella Gallup Sumner and Mary Catlin Sumner Collection)

- Giorgio de Chirico
Le Bal: Design for Costume for the Woman, 1929
Pencil, watercolor, and gouache on paper, $10\frac{5}{8} \times 7\frac{7}{8}$
Wadsworth Atheneum, Hartford (The Ella Gallup Sumner and Mary Catlin Sumner Collection)
- Isamu Noguchi
Miss Expanding Universe, 1932
Aluminum, $40\frac{5}{8} \times 34\frac{5}{8}$
The Toledo Museum of Art
- Isamu Noguchi
Ruth Page in "sac" Costume, c. 1934
Ink on brown paper, $19\frac{1}{4} \times 23\frac{1}{4}$ (sight)
Ruth Page
- Barbara Morgan
Martha Graham in Letter to the World (kick), 1940, printed 1974
Photograph, 15×20
Sandra and David Bakalar
- Barbara Morgan
Martha Graham: Lamentation, (oblique), 1935, printed c. 1980
Photograph, $15\frac{7}{16} \times 12\frac{7}{8}$
Barbara Morgan
- Barbara Morgan
Graham Dancers in Celebration, 1937
(Trio: Dudley, Malson, Flier) photograph
 $10\frac{1}{2} \times 13\frac{1}{4}$
Sandra and David Bakalar
- Franz Kline
Portrait of Nijinsky, 1942
Oil on canvas, 23×19
Mr. and Mrs. Richard E. Lang
- Franz Kline
Dancer, 1946
Oil on canvas, 21×10
Dr. Donald C. Aberfeld
- †Willem de Kooning
Labyrinth: Backdrop, 1946
Calcimine and charcoal on canvas, 202×204
Allan Stone Gallery
- Isamu Noguchi
Cave of the Heart: Set Element, 1946
Brass, $90 \times 80 \times 20$
Martha Graham Foundation
- *Isamu Noguchi
Orpheus (Three-Dimensional Model #1), c. 1948
Mounted paper cutouts and polyurethane (case), $22 \times 35\frac{5}{8} \times 8$
Dance Collection, New York Public Library at Lincoln Center (gift of the artist)
- Franz Kline
Dancer at Islip, 1949
Drawing, $10\frac{1}{2} \times 7\frac{1}{4}$
Mr. and Mrs. Harry W. Anderson
- Merce Cunningham
Summerspace: Notations, 1958
Ballpoint pen on paper; six pages: mat size $17\frac{1}{8} \times 12\frac{5}{8}$ (each)
Barbara and Eugene Schwartz
- Robert Rauschenberg
Summerspace: Costume, 1958
Poster paint on Danskin leotard and tights, 58×48
Cunningham Dance Foundation, Inc.
- †Franz Kline
Queen of Hearts: Backdrop, 1960 (for the Merle Marsicano Dance Company)
Mixed paint on canvas, 240×210
Galerie Maeght
- Alex Katz
Scudorama, 1963–1964
Graphite on paper, $10\frac{3}{4} \times 13\frac{1}{2}$ (sight)
Sanford Schwartz
- Alex Katz
Scudorama, 1963–1964
Pencil on paper, $10\frac{1}{2} \times 13\frac{3}{4}$
Alex Katz
- Robert Morris
Score for 21.3, 1964
Five pages: type and pencil; $11 \times 8\frac{1}{2}$ (each)
Private collection
- Robert Rauschenberg
Story, 1964
Mixed media on panels; left panel: 98×48 ; right panel: 106×49
Art Gallery of Ontario (purchased with assistance from the Women's Committee Fund, 1970)
- Yvonne Rainer
Parts of Some Sextets, 1965
Ink, pencil, and crayon on graph paper, $17\frac{1}{8} \times 22\frac{1}{8}$
Yvonne Rainer
- Robert Kushner
The Persian Line: Eskimo Chador, 1974
Acrylic and ink on taffeta with fox collar, $66\frac{1}{2} \times 132$
Holly and Horace Solomon
- Trisha Brown
Locus, 1975
Pen and ink on paper, 12×9
Trisha Brown
- Lucinda Childs
Reclining Rondo: Notations, 1975
pencil on paper
 29×23
Lucinda Childs Dance Foundation
- Robert Kushner
Vision Beyond the Pearly Curtain, 1975
Acrylic on cotton and chiffon with extruded tassels, 117×200
Holly and Horace Solomon
- Lucinda Childs
Melody Excerpt: Notations, 1977
ten pages (framed together) ink
 $8 \times 8\frac{1}{2}$ (each)
Lucinda Childs Dance Foundation
- Lucinda Childs
Melody Excerpt: Notations, 1977
two pages: colored pen on paper
 $10\frac{1}{4} \times 13\frac{3}{4}$
Lucinda Childs Dance Foundation
- Robert Rauschenberg (studio)
Minutiae: Set, 1976 (original 1954)
Mixed media (oil, fabric, paper, metal, plastic, and wood, with mirror on string), $84\frac{3}{4} \times 81 \times 30\frac{1}{2}$
Cunningham Dance Foundation, Inc.
- Isamu Noguchi
Tent for Judith, 1978
Bronze (cast after the balsa wood original of 1950) $108 \times 109 \times 54$
Walker Art Center, Minneapolis
(purchased with the aid of funds from the Art Center Acquisition Fund and the National Endowment for the Arts)
- Lucinda Childs
Dance: Three Storyboards of Childs/LeWitt Notations, 1979
No. 1: 3 panels, 19×15 ; no. 2: 3 panels, 19×15 ; solo: 3 panels, 19×15
Lucinda Childs Dance Foundation
- Philip Glass
Dance: Musical Score for Dancers, 1979
Xerox, $11 \times 8\frac{1}{2}$
Lucinda Childs Dance Foundation
- Trisha Brown
Accumulation: Study, 1980
Pencil on paper, $11\frac{1}{2} \times 16$
Eva Karczag
- Trisha Brown
Accumulation: Two Studies, 1980
Pencil on paper, $11\frac{1}{2} \times 16$
Trisha Brown
- Trisha Brown
Accumulation with Talking Plus Watermotor, 1980
Pencil on paper, $15\frac{3}{4} \times 11\frac{1}{2}$
Trisha Brown
- Trisha Brown
Token for Bob #1 (drawing for *Accumulation*), 1980
Pencil on paper, $11\frac{1}{2} \times 16$
Robert Rauschenberg
- Lucinda Childs
Relative Calm: Notations, 1981
Two etchings, 15×22 (each)
Lucinda Childs Dance Foundation

Robert Longo
Study for Men in the Cities, 1981
Graphite, charcoal, ink on paper
36 x 84
Rita Kraus

Robert Wilson
Relative Calm: Set Designs, 1981
Two etchings, 15 x 22 (each)
Lucinda Childs Dance Foundation

Power Boothe
Formal Abandon: Design for Décor, first
section, 1982
Pencil and colored pencil on paper, 17 x
14 $\frac{1}{8}$
Power Boothe

Power Boothe
Formal Abandon: Design for Décor,
second and third sections, 1982
Pencil and colored pencil on paper, 17 x
14 $\frac{1}{8}$
Power Boothe

Lucinda Childs
Formal Abandon: Notations, 1982
Two pages, colored pen on graph paper,
11 x 8 $\frac{1}{2}$
Lucinda Childs Dance Foundation

Lenders of these works, in addition to
individuals and collections listed in the
catalogue for the exhibition, include
Power Boothe; Rita Kraus; Nina and
Graham Williams; private collection,
New York; and Holly and Horace
Solomon.

Art and Dance Film Series

Institute of Contemporary Art, Boston

Guest curator: Amy Greenfield

The Art and Dance Film Series will be
presented by the Institute of
Contemporary Art at the Coolidge
Corner Movie House, Brookline,
Massachusetts, November 17–December
16, 1982.

Program One: Modern Dance, Film-Dance and Tragic Vision

Witch Dance (from *Four Solos*), 1929
10 minutes; black and white; sound
Choreography: Mary Wigman; dancer:
Mary Wigman
Dance Film Archive, University of
Rochester

Lamentation, 1943
11 minutes; color; sound
Choreographer: Martha Graham;
filmmakers: Mr. and Mrs. Simon
Moselsio
Pennsylvania State University, Audio
Visual Services

Meshes of the Afternoon, 1943
12 minutes; black and white; sound
Filmmaker: Maya Deren; performers:
Maya Deren, Alexander Hammid;
cinematographer: Alexander Hammid;
music: Teiji Ito
Grove Press, New York

Ritual In Transfigured Time, 1946
15 minutes; black and white; silent
Filmmaker: Maya Deren; performers:
Maya Deren, Anais Nin, Rita Christiani,
Frank Westbrook
Grove Press, New York

The Moor's Pavane, 1950
16 minutes; color; sound
Choreographer: José Limon; dancers:
José Limon, Betty Jones, Pauline Koner,
Lucas Hoving
Boston University Film Library

Bullfight, 1955
9 minutes; color; sound
Filmmaker: Shirley Clarke; dancer: Anna
Sokolow; choreographer: Anna Sokolow
Museum of Modern Art, New York

Night Journey, 1961
29 minutes; black and white; sound
Choreographer: Martha Graham;
dancers: Martha Graham, Bertram
Ross, Paul Taylor; director and
cinematographer: Alexander Hammid
Phoenix Films, New York

Program Two: Cine-Dance (1920s to 1980s)

The Camera, Editing and Ecstasy

Olympia (diving sequence), 1938
8 minutes; black and white, sound
Filmmaker: Leni Reifenstahl; performers:
1938 Olympic divers
Kit Parker Films, Monterey, California

Study in Choreography for Camera, 1944
1 minutes; black and white; sound
Filmmaker: Maya Deren; dancer: Talley Beatty
Grove Press, New York

Nine Variations on a Dance theme, 1966
12½ minutes; black and white; sound
Filmmaker: Hilary Harris; dancer: Betty de Jong
Hilary Harris, New York

Tides, 1982
12½ minutes; color; sound
Filmmaker: Amy Greenfield; camera: Hilary Harris; dancer: Amy Greenfield
Amy Greenfield, New York

Ballet Transformations

Ballet Mécanique, 1924
14 minutes; black and white; sound
Filmmaker: Fernand Léger; music: George Antheil
Museum of Modern Art, New York

Entr'acte, 1924
18 minutes; black and white; silent
Filmmaker: René Clair for the Ballets Suédois production of *Relâche*;
performers: Jean Börlin, Francis Picabia, Marcel Duchamp, Man Ray, Erik Satie
Museum of Modern Art, New York

Ballet Adagio, 1971
10 minutes; color; sound
Filmmaker: Norman McLaren; dancers: David and Ann Marie Holmes; music: Messerer
Dance Film Archives, University of Rochester

Dance Eleven, 1975
8 minutes; color; sound
Filmmaker: Doris Chase; dancer: Cynthia Anderson; music: Laurie Spiegel
Doris Chase, New York

Optical Transformations

Film with Three Dancers, 1970
20 minutes; color; sound
Filmmaker: Ed Emshwiller; dancers: Carolyn Carlson, Emery Hermans, Bob Beswick
Filmmakers Cooperative, New York

Dance III, 1977
8½ minutes; color; sound
Choreographer: Kei Takei; filmmaker: Doris Chase; music: George Kleinsinger; dancer: Kei Takei
Doris Chase, New York

Program Three: Dance, Art, and the Environment (1960s-1970s)

Water Light / Water Needle, 1965
18 minutes; color
Choreographer: Carolee Schneemann; filmmakers: Carolee Schneemann and John Jones
Carolee Schneemann, New York
Environmental Lobby Event, M.I.T., 1973
15 minutes; color; sound
Choreographer: Gus Solomons, Jr.; filmmaker: Richard Leacock; dancers: Gus Solomons and Co. (c. 1973)
Gus Solomons, New York

Dune Dance, 1979
40 minutes; color; sound
Filmmaker: Carolyn Brown; camera: James Klosty; music edited by James Klosty
Carolyn Brown, New York
Dancers: Sara Rudner Company

Channels & Inserts, 1981
26 minutes; color; sound
Choreographer: Merce Cunningham; filmmaker: Charles Atlas

Program Four: Post Modern Dance and New Film Narrative

Lives of Performers, 1972
89½ minutes; black and white; sound
Choreographer: Yvonne Rainer; filmmaker: Yvonne Rainer; camera: Babette Mangolte
Filmmakers Cooperative, New York

Program Five: Post Modern Dance and New Choreographers (1960s-1980s)

Early dance films from the Library of Congress, 1894-1912
Includes *Annabella*, *Animated Picture Studio*, *Nymph of the Waves*, *Speedway Dance*
Dance Film Archives, University of Rochester

Two Girls Downtown Iowa, n.d.
12 minutes; black and white; silent
Choreographer: Elaine Summers; filmmaker: Elaine Summers; dancers: Monica and Ellen; camera: Bill Rowley
Elaine Summers, New York

Dance or Exercise on the Perimeter of a Square, 1967-1968
11 minutes; black and white; sound
Artist: Bruce Nauman
Castelli-Sonnabend Videotapes and Films, New York

Walking Dance for Any Number, 1968
12 minutes; black and white; silent
Choreographer: Elaine Summers; camera: Phill Niblock; dancer: Elaine Summers
Elaine Summers, New York

Wind, 1968
5½ minutes; black and white; silent
Filmmaker: Joan Jonas
Castelli-Sonnabend Videotapes and Films, New York

Wisconsin, 1970
15 minutes; black and white; silent
Filmmaker: Robert Morris
Castelli-Sonnabend Videotapes and Films, New York

The Stroll, 1970 (selection)
4 minutes; color; sound
Choreographer: Trisha Brown; filmmaker: Walter Gutman; dancer: Joseph Schlichter
Walter Gutman, New York

Transport, 1971
6 minutes; color; sound
Choreographer: Amy Greenfield; filmmaker: Amy Greenfield; camera: Sandy D'Annunzio; dancers: Lee Vogt, Amy Greenfield
Amy Greenfield, New York

Trisha Brown at the Whitney, 1971
8½ minutes; color; silent
Choreographer: Trisha Brown; filmmaker: Walter Gutman; dancers: Trisha Brown and dancers
Filmmakers Cooperative, New York

Wild Girl Series and Around Town, 1975-1982
15 minutes; color; sound
Choreographer: Pooh Kaye; filmmaker: Pooh Kaye

One-O-One, 1976
11 minutes; color; silent
Choreographer: Douglas Dunn; filmmaker: Amy Greenfield; dancer: Douglas Dunn
Amy Greenfield, New York

Champing at the Bit, 1981
8 minutes; color; sound
Filmmaker and choreographer: Yoshiko Chuma; camera: Rudi Burckhardt
Yoshiko Chuma, New York

Invisible Dance, 1981
10 minutes; color; sound
Choreography: David Woodberry;
filmmaker: Jodie Weiner; music: Laurie
Spiegel
David Woodberry, New York

Warm Water Venus, 1982
6½ minutes; black and white; sound
Choreographer: Elisabeth Ross;
filmmaker: Elisabeth Ross; camera: Rudi
Burckhardt

Waterbodies, 1982
15 minutes; color; double projection
Choreographer: Johanna Boyce;
filmmaker and camera: John Schabel
John Schabel, New York

Film Specials

Film specials will be shown at the
Institute of Contemporary Art Theater

Oskar Schlemmer

Triadic Ballet, 1922; reconstruction, 1970
32 minutes; color; sound
Film reconstruction of Oskar
Schlemmer's conception of a ballet;
directed by Hannes Winkler; music by
Erich Ferstl
Consulate General of the Federal
Republic of Germany

Merce Cunningham

Rainforest, 1968
26 minutes; color; sound
Choreography: Merce Cunningham;
filmmakers: Richard Leacock, D.A.
Pennebaker, Pat Jaffe; sets: Andy
Warhol; costumes: Jasper Johns; music:
David Tudor; produced by Dennis
Oppenheim

Walkaround Time, 1973
48 minutes; color; sound
By Charles Atlas; choreography: Merce
Cunningham; camera: Charles Atlas,
James Klosty, Michael Norberg; music:
David Behrman ("... for nearly an hour
...")
Merce Cunningham Dance Foundation

Yvonne Rainer

Trio A, 1978
90 minutes; color; sound
Choreographer and filmmaker: Yvonne
Rainer

Acknowledgments: Anthology Film
Archives, Robert Haller, Jane Lempereur,
Lincoln Center Dance Collection, Marcia
Siegel.

Art and Dance Video Series

Institute of Contemporary Art, Boston

Programmer: Bob Riley

The Art and Dance Video Series will be
shown at the Institute of Contemporary
Art Theater during gallery hours.

Vito Acconci
Undertone, 1972
30 minutes; black and white, sound
Castelli-Sonnabend Videotapes and
Films, New York

Stephen Beck
Anima, 1974
28 minutes; color; sound
Dancer: Katie McGuire; music: Jordan
Belson
Electronic Arts Intermix, New York

Trisha Brown
Dancing on the Edge, 1982
28 minutes; color; sound
Produced by Susan Dowling and WGBH
New Television Workshop, Boston

Remy Charlip
Dances, 1978
22 minutes; color; sound
Produced by Nancy Mason and WGBH
New Television Workshop, Boston

Doris Chase
Doris Chase Dance Series (selections),
Collaborating choreographers include
Kei Takei, Sara Rudner, Gay Delange,
Gus Solomons, Jr., Jonathan Hollander,
Cynthia Anderson, Jennifer Mueller, Bar-
ney Morris

Merce Cunningham
Merce by Merce by Paik, 1975
30 minutes; color; sound
"Blue Studio" by Charles Atlas and
Merce Cunningham; "Merce and Mar-
cel" by Nam June Paik and Shigeko Ku-
bota; sound score by David Held and
Earl Howard

Merce Cunningham
Fractions I, 1978
33 minutes; color and black and white;
sound
Choreography: Merce Cunningham; di-
rected by Charles Atlas; music: Jon Gib-
son ("Equal Distribution")

Merce Cunningham
Locale, 1979
30 minutes; color; sound
Choreography: Merce Cunningham; di-
rected by Charles Atlas; design: Charles
Atlas; music: Takehisa Kosugi ("Inter-
spersion")

Douglas Dunn
Secret of the Waterfall, 1982
28 minutes; color; sound
Produced by Susan Dowling and WGBH

New Television Workshop; choreography:
Douglas Dunn; director/collaborator:
Charles Atlas; collaborating poets: Ann
Waldman and Reed Bye

Laura Dean
Tympany, 1982
30 minutes; color; sound

Ed Emschwiller
Pilobolus and Joan, 1973
58 minutes; color; sound
Electronic Arts Intermix, New York

Simone Forte
Untitled, 1973
29 minutes; black and white; sound
Castelli-Sonnabend Videotapes and
Films, New York

Simone Forte
Solo, No. 1, 1975
8 minutes; black and white; sound
Castelli-Sonnabend Videotapes and
Films, New York

Simone Forte and Peter van Riper
Home Base, 1979
45 minutes; black and white; sound
Produced by the Kitchen Center for
Video, Music and Dance, Inc.; directed
by Phil O'Reilly

Liza Fox
Floored, 1981
45 minutes; color; sound
Produced by the Kitchen Center for
Video, Music and Dance, Inc.; directed
by Phil O'Reilly

Amy Greenfield
Dervish, 1974
16 minutes; black and white
Choreographer: Amy Greenfield; camera:
Willson Barber; dancer: Amy Greenfield

Amy Greenfield
Videotape for a Woman and a Man, 1979
34 minutes, black and white and color
Choreography: Amy Greenfield; camera:
Hilary Harris, Pat Saunders; Sound: Amy
Greenfield; dancers: Amy Greenfield,
Ben Dolphin

Amy Greenfield
Four Solos for Four Women, 1982
28½ minutes; color
Choreography: Amy Greenfield; camera:
Richard Leacock; dancers: Susan Hen-
drickson, Suzanne Gregoire, Amy Green-
field, Sudabeh Keshmirian; music: Jill
Kroesen, Franz Shubert, Hugo Wolf

Joan Jonas
Vertical Roll, 1972
20 minutes; black and white; sound
Castelli-Sonnabend Videotapes and
Films, New York

Joan Jonas
Upside Down and Backwards, 1982
30 minutes; color; sound
Castelli-Sonnabend Videotapes and
Films, New York

Joanne Kelly
Four Dances for Television, 1982
28 minutes; color; sound
Produced by KQED, San Francisco;
dancers: Bill Young and Mercy Sidbury,
"What Follows Next"; Emily Keeler,
"Ascent"; Christopher Beck, "Land's
End"; Ellen Bromberg, "Still Moving"

Dawn Kramer
Imaginary Crossing, 1981
11 minutes; color; sound
Choreography: Dawn Kramer; camera:
Robin Doty; sound: Dawn Kramer

Meredith Monk
Ellis Island, 1982
28 minutes; color and black and white;
sound
Conceived and directed by Meredith
Monk; produced and codirected by Bob
Rosen
Greenwich Film Association, New York

Bruce Nauman
Slow Angle Walk, 1968
60 minutes; black and white; sound
Castelli-Sonnabend Videotapes and
Films, New York

Bruce Nauman
Stamping In the Studio, 1968
60 minutes; black and white; sound
Castelli-Sonnabend Videotapes and
Films, New York

Charlemagne Palestine
Body Music 1, 1973
12 minutes; black and white; sound
Produced by Art/Tapes 22

Charlemagne Palestine
Body Music 11, 1974
14 minutes; black and white; sound
Produced by Art/Tapes 22
Castelli-Sonnabend Videotapes and
Films, New York

Yvonne Rainer
Story of a Filmmaker Who . . . 1980
28 minutes; black and white and color;
sound
Produced by the Television Laboratory
WNET/13 camera; Elliot Cablan, Pro-
duced by Kathy Kline

Marta Renzi
*What Do You Do Dear? The
Drunkenness of Noah*, 1981
45 minutes; color; sound
Produced by the Kitchen Center for
Video, Music and Dance, Inc.; directed
by Phil O'Reilly

Marta Renzi
You Little Wild Heart, 1982
28 minutes; color; sound
Produced by Susan Dowling and WGBH
New Television Workshop, Boston
Music: Bruce Springsteen and the E
Street Band; camera: Robin Doty

Bernice Schneider
Chairdance, 1981
11 minutes; color; sound
Choreography: Susan Rose; dancer: Su-
san Rose; camera: Bernice Schneider;
music: Morton Feldman and Meegan
Roberts

Skip Sweeney
One Dancer, 1975
3 minutes; color; sound
dancer: Kathy McClintock

Dan Wagoner
George's House, 1978
30 minutes; color; sound
Choreography: Dan Wagoner; produced
and directed by David Atwood and
WGBH New Television Workshop

Making Dances, 1980
90 minutes; color; sound
Seven Post Modern choreographers:
Trisha Brown, Lucinda Childs, Douglas
Dunn, David Gordan, Kenneth King,
Meredith Monk, Sara Rudner; produced
and directed by Michael Blackwood
Blackwood Films, New York

Dance Journey, 1980
28 minutes; color; sound
Choreographers: Sam Costa, Dawn Kra-
mer, Meredith Monk, Ruth Wheeler
Produced by Susan Dowling and WGBH
New Television Workshop, Boston

